# HOME ALONE

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# HOME ALONE

FADE IN:

1 EXT. HOUSE - EVENING 1

A big, old, three-story brick house in a small Chicago suburb. Three days before Christmas. There are lights and Christmas decorations on the house and the surrounding houses. CAMERA DOLLIES to an upstairs corner room, where one small lamp burns.

2 INT. KEVIN'S ROOM 2

KEVIN McCALLISTER, age seven, is seated at a desk, alone in his room. Kevin is writing a letter, intensely concentrating.

KEVIN
'Dear Santa. Here it is. This year's list. Sorry if my spelling's all screwed up. But it's real hard to concentrate around here. Our house got invaded by relatives from Ohio.'

3 INT. HOUSE - FOYER 3

A uniformed POLICE OFFICER is standing here. Middle-aged. Paunchy. He's standing alone trying to catch the attention of various passing relatives, adults and children who cross the foyer, go up and down the stairs and in and out of the house carrying clothing, luggage, toiletries and wrapped Christmas gifts.

POLICE OFFICER
Excuse me... May I...? Is your mother home?

4 INT. KEVIN'S ROOM 4

Kevin continues to write his Christmas list.

KEVIN
'I'd like some new MicroMachines. The Dynablast Assault Vehicle. Night Blazer. Air Fortress. The complete set of Dreadslayer Men...'

5 INT. FOYER 5

TRACEY McCALLISTER, a cousin, crosses through the dining room, into the foyer.

(CONTINUED)

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5 CONTINUED: 5

She's 14. Very pretty. But dressed a little cheap.

POLICE OFFICER
Pardon me? Are your parents home?

TRACEY
Yeah. But they don't live here.

She heads up the stairs as HEATHER McCALLISTER comes down the stairs. She's nineteen and a cousin. She's wearing a Northwestern University sweatshirt. She looks at Tracey.

HEATHER
Did you call for the pizzas?

TRACEY
Buzz did. My dad said an American hair dryer won't work in France. Is that true?

HEATHER
You need a voltage adaptor.

TRACEY
What's that?

HEATHER
Ask your mom.

Tracey heads upstairs. The cop catches Heather's attention.

POLICE OFFICER
Excuse me. Are your parents here?

HEATHER
My parents live in Paris. Sorry.

She exits into the dining room, decorated with butterfly wallpaper, a China cabinet and an oil painting of Mozart. SONDRA McCALLISTER, another cousin, enters the foyer.

SONDRA
(to Heather)
Bon jour.

HEATHER
Wrong. That's good day.

POLICE OFFICER
Hi. Are your parents home?

SONDRA
Yeah.

(CONTINUED)

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5 CONTINUED: (2) 5

POLICE OFFICER
Do they live here?

SONDRA
No.

Sondra heads upstairs. The Police Officer is completely confused.

6 INT. KEVIN'S BEDROOM 6

KEVIN
'That's about all I can think of for now. I'll be stuck in France with my family, so please deliver everything to my uncle's house in Paris. I don't know what the milk and cookie deal is like over there... but we'll leave you out something to eat. And I promise it won't be snails. Love, Kevin.'

Kevin folds the letter, stuffs it into an envelope that reads "Santa Claus, North Pole." Kevin looks around his desk.

KEVIN
A stamp. I need a stamp.

He dashes out of the room.

7 INT. FOYER 7

People continue to run in and out. The Police Officer still tries to get someone's attention.

POLICE OFFICER
Excuse me... Could you... Would...

Kevin sprints down the stairs, passing the Police Officer without seeing him and runs into another room.

8 INT. FAMILY ROOM 8

A comfortable room with a piano. A row of six nutcrackers rests on the piano top. A violet ACTION MOVIE is playing on the TUBE. FRANK McCALLISTER, Kevin's uncle, in his late-thirties, bulky and balding in J.C. Penney's latest, sits here, watching the movie with two of his kids, FULLER and BROOKE. Fuller's five and wearing glasses. Brooke's eight and she's wearing glasses. Kevin enters.

(CONTINUED)

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8 CONTINUED: 8

KEVIN
I need a stamp.

Kevin sees the action movie. He stops to watch for a moment. Uncle Frank begins to usher Kevin out of the room.

UNCLE FRANK
Hit the road, squirt.

KEVIN
My name's Kevin.

UNCLE FRANK
This movie's rated 'R.'

KEVIN
So how come Fuller and Brooke are watching it?

UNCLE FRANK
They're watching it under my supervision. I'm their parent and guardian. Your mother said you couldn't watch it.

KEVIN
But --

FULLER
(annoyed)
Kevin. We're trying to watch the movie.

Uncle Frank ushers Kevin out and shuts the door in his face. Kevin is incredulous.

KEVIN
But this is my house. You're just visitors.

Again, Kevin is outside of a closed door. Steaming, he turns and walks back towards the foyer.

9 INT. FOYER 9

The Police Officer still stands here. Everyone continues to pass, running by, ignoring him. Kevin dashes by and runs upstairs.

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10 INT. MASTER BEDROOM 10

KATE McCALLISTER is talking on the phone and packing a suitcase. She's handsome and energetic, in her early forties. Still dressed from work, she makes some final adjustments on a dress that sits on a mannequin, cradling the phone under her ear.

KATE
I don't want any calls. I'm not going to France so I can spend the holidays on the phone. Tell him the new designs will be ready after the new year...

Kevin enters.

KEVIN
Mom. Uncle Frank won't let me watch the movie.

KATE
Kevin. I'm on the phone.

KEVIN
(insistant)
But his kids can. And Fuller's two years smaller than me.

KATE
(to the phone)
Excuse me, Ben.
(to Kevin)
If Uncle Frank says, no. I say no.

Kevin flops down on the bed.

KATE
Get off there.
(to the phone)
I'm sorry. Say that again.
(to Kevin)
Get out of here!

KEVIN
Hang up the phone and make me, why don't you?

Kate's husband, PETER, comes out of the bathroom with his electric razor. He's 40, good-looking and easygoing.

PETER
Kate? Where's the voltage adaptor thing?

(CONTINUED)

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10 CONTINUED: 10

KATE
I didn't have time to pick one up.

PETER
How am I going to shave?

KEVIN
Dad. Nobody'll let me do anything.

PETER
I'll let you do something.
(pickes up small suitcase, gives it to Kevin)
Pack your suitcase. And pick up your MicroMachines. Aunt Leslie stepped on one and almost broke her neck.

KATE
(covering the phone)
And he was in the garage. Playing with the glue gun.

PETER
What did I tell you about that?

KEVIN
Did I burn down the joint? I don't think so. I was makin' ornaments outta fish hooks.

PETER
My good fish hooks?!?

KEVIN
I can't make ornaments outta the old ones. With the dried worm guts stuck on them.

A woman, LESLIE McCALLISTER, comes into the room. She's in her late thirties. A bit chunky, extreme in her dress and coiffure. She's Peter and Kate's sister-in-law. Kevin's Aunt.

AUNT LESLIE
There's a policeman downstairs.

PETER
What's he want?

KEVIN
Aunt Leslie? How come Uncle Frank won't..?

(CONTINUED)

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10 CONTINUED: (2) 10

AUNT LESLIE
In a minute, hon.

KEVIN
My name's Kevin.

AUNT LESLIE
(to Peter)
I have no idea what he wants.

KEVIN
I'm sick of everybody saying...
(mocks her)
... 'in a minute.'

PETER
(grabs Kevin by shirt collar)
Kevin! Out!
(to Leslie)
Do you have a voltage adaptor?

AUNT LESLIE
That's just what I was going to ask you.

Peter ushers Kevin out of the room, into the hallway.

11 INT. HALLWAY 11

PETER
Now stop wasting everybody's time. And pack your suitcase.

Peter slams the door in Kevin's face. Kevin pauses. Terrified.

KEVIN
Pack... My... Suitcase?

MEGAN McCALLISTER, Kevin's sister, comes out of her room into the hallway. She's 15, aloof, regal, vain and self-absorbed. Kevin approaches her.

KEVIN
Megan. Will you help me pack my suitcase? I don't know how.

MEGAN
Tough.

KEVIN
But I've never done it once in my whole life.

(CONTINUED)

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11 CONTINUED: 11

MEGAN
Learn.

KEVIN
Megan. Please?

MEGAN
Ask Jeff.

JEFF
Ask Jeff what?

JEFF McCALLISTER, Kevin's nine-year-old brother is walking down the hallway, carrying a large canvas duffel bag. He's stocky and built, aggressive and confident. Kevin rushes up to Jeff.

KEVIN
Can you help me pack my suitcase? I've never done it before.

JEFF
Tough.

KEVIN
That's what Megan said.

MEGAN
We had to pack our own suitcases. You should have to do the same.

KEVIN
C'mon, guys... Just give me a hint... Like... what do I pack first? Do I put socks and underwear together or separate. Should I tape everything down so it doesn't move when the suitcase is on its side?

LINNIE
Don't be an idiot, Kevin.

LINNIE McCALLISTER, Kevin's other sister, walks out of her room. She's twelve. Perfectly beautiful. Kevin hangs back with Linnie.

KEVIN
I'm not an idiot.

LINNIE
What're you worried about? Mom's gonna eventually pack your stuff anyway. You're what the French call 'les incompetent.'

(CONTINUED)

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11 CONTINUED: (2) 11

KEVIN
What?

LINNIE
You're completely helpless. Everybody always has to do everything for you.

JEFF
She's right, Kev.

MEGAN
I couldn't agree more.

Linnie goes back into her room and slams the door. Jeff and Megan continue to the stairs. Kevin walks to his room and enters.

12 INT. KEVIN'S ROOM 12

Inside, are three cousins: Tracey, Sondra and Heather. They are unpacking their clothes. Kevin glares at them.

KEVIN
What're you guys doing? This is my room.

HEATHER
Not any more. Tracey, Sondra and me are sleeping here tonight.

KEVIN
What about me?

SONDRA
You have to sleep on the hide-a-bed with Fuller.

TRACEY
And if he has a Coke... He'll wet the bed.

KEVIN
Can't you sleep in Megan and Linnie's room? They got girl stuff in there.

TRACEY
Sorry. Orders from your mom. Now get lost, kid.

KEVIN
My name's Kevin.

(CONTINUED)

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12 CONTINUED: 12

The girl shuts the door in Kevin's face. Kevin stands in the middle of the hallway and screams.

KEVIN
This house is so full of people, it makes me sick! When I grow up and get married, I'm living alone!

13 EXT. HOUSE 13

A Domino's pizza delivery car whips into the driveway.

14 INT. BUZZ'S BEDROOM 14

BUZZ McCALLISTER and his cousin ROD are here. Buzz is packing his suitcase. He's stocky and muscular, a jock with a three-inch, waxed flattop. Rod is thin and lanky, dull and bookish. Rod is looking at Buzz's tarantula.

ROD
Who's gonna feed your spider while you're gone?

BUZZ
He just ate a shitload of mice guts. He's good for a couple weeks.
(pause)
Is it true that French babes don't shave their pits?

ROD
Some don't.

BUZZ
And they got nude beaches?

ROD
Not in the winter.

Kevin opens the door and walks in.

KEVIN
Buzz?

Buzz turns angrily to him.

BUZZ
Don't you know how to knock, dick rash?

(CONTINUED)

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14 CONTINUED: 14

KEVIN
Buzz. What should I pack in my suitcase?

BUZZ
Toilet paper and water.

KEVIN
That's it?

BUZZ
That's it.

Buzz exchanges a laugh with Rod. Kevin gives him a quizzical look.

KEVIN
Look. Can I sleep in here with you? I don't wanna sleep in the family room with Fuller. If he has a Coke... he'll wet the bed.

BUZZ
I wouldn't let you sleep in my room if you were growing on my ass.

Kevin sighs. Buzz notices something out the window. He moves to the window and points it out to Rod.

BUZZ
Check it out. Old man Skeleton.

Buzz and Rod peer through the window. Kevin looks out with them.

15 BUZZ'S POV - SKELTON 15

a grizzled old fellow with a mangy Howard Hughes white hair and beard, shuffles out to his mailbox in a bathrobe and boots. He gets his mail, hurriedly running back into the house.

16 BACK TO SCENE 16

ROD
Who's he?

BUZZ
Ever heard of the South Bend Shovel Slayer?

ROD
No...

(CONTINUED)

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16 CONTINUED: 16

BUZZ
That's him. Back in '58, murdered his whole family and half the people on his block with a snow shovel. Been hiding out in our neighborhood ever since.

ROD
If he's the slayer... How come the cops don't arrest him?

BUZZ
They got no proof. But everybody around here knows he did it. That's why he only comes out once a day. To get his mail. His groceries and everything else gets delivered. He lives by himself. Never says a word to anybody.

ROD
Wow...

BUZZ
I keep watchin' that show... 'America's Most Wanted.' I know he's gonna be on it someday. Then I'm gonna call that 900 number. Turn his ass into the authorities. Make a trillion dollars.
(spins, mean, to Kevin)
And if you don't get outta my room... I'm gonna tie you to his front porch and ring the doorbell until he comes out.

Kevin, scared, turns and finds himself face-to-face with a grotesque, horror movie fiend who adorns a poster on Buzz's door. Kevin screams and runs out of the room. Buzz chuckles, to Rod.

BUZZ
The microweenie has the balls of a butterfly.

Buzz slams the door shut.

17 INT. FOYER 17

A Domino's delivery BOY offers his stack of pizza boxes to the Police Officer.

(CONTINUED)

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17 CONTINUED: 17

PIZZA BOY
(to the Officer)
$122.50. Sir.

POLICE OFFICER
I don't live here.

PIZZA BOY
Oh. Just here for the holidays?

The Pizza Boy looks down. Fuller and Brooke McCallister are standing here, staring up at the Cop and the Delivery Boy. The Domino's Boy leans over to them.

PIZZA BOY
You dinks are my witnesses. I was here in 30 minutes or less.

Frank enters the room. He screams upstairs.

FRANK
Pizza's here!

He takes the pizzas from the Boy.

PIZZA BOY
$122.50.

FRANK
My brother'll get it. This is his house.

He exits with the pizzas. A stream of kids run down the stairs and cross into the dining room to the kitchen. Aunt Leslie follows.

POLICE OFFICER
Are you Mrs. McCallister?

AUNT LESLIE
Yes. But I'm not the Mrs. McCallister that lives here.

She exits into the dining room.

AUNT LESLIE
(calls)
Use paper plates, Frank! And don't give Fuller any Coke!

Peter comes down. The cop points.

(CONTINUED)

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17 CONTINUED: (2) 17

POLICE OFFICER
Are you the Mr. McCallister who lives here?

PETER
Yes.

PIZZA BOY
Good. 'Cause somebody owes me $122.50.

POLICE OFFICER
I need a word with you, sir.

PETER
My wife's coming right down. She'll take care of both of you. Excuse me.

Peter exits. The cop and the Boy exchange confused looks. Kevin is the last person down the stairs. He notices the cop for the first time, looking at him.

KEVIN
You got any stamps?

POLICE OFFICER
Sorry, son.

Kevin shrugs and hurries into the kitchen.

18 INT. KITCHEN 18

It's a pizza orgy. The boxes are spread across the counters and table. Everybody's talking at once, grabbing pizza, opening and closing the refrigerator, drawers, cupboards.

AUNT LESLIE
Take napkins and get your own drinks.

FULLER
What time do we have to go to bed?

UNCLE FRANK
Early. We're leaving the house at eight A.M. On the button.

Kate comes down the back stairs into the kitchen.

KATE
Everybody have milk? I have to get rid of it.

(CONTINUED)

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18 CONTINUED: 18

BROOKE
Mom... Does Santa have to go through customs?

PETER
(to Kate)
Honey? The pizza kid needs $122.50.

KATE
For pizza?

Kate crosses to the counter, opens her purse, taking out an envelope of travel money.

UNCLE FRANK
Ten pizzas times twelve bucks.

LESLIE
Frank? You have money, don't you?

UNCLE FRANK
Traveller's checks.

KATE
We have it.

Kevin sifts through the pizza boxes.

KEVIN
Did anybody order me plain cheese?

Buzz, his mouth packed with pizza, looks at Kevin.

BUZZ
Yeah. But if you want any, somebody's gonna have to barf theirs up because it's all gone.

Kevin glares at Buzz, who smiles sadistically and begins to feign a barf. Kevin charges Buzz, knocking the loaded plate of pizza from his hands.

A slice of pizza bounces off Uncle Frank's shoulder.

A slice lands on a fresh stack of laundry. Cheese-down.

A slice hits Fuller. Square in the face. Olives on his glasses.

Peter shoves back from the kitchen table, mouth full of pizza.

PETER
Hey!

(CONTINUED)

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18 CONTINUED: (2) 18

His chair nails Sondra, knocking her into Tracey. Her Coke slops out of the glass onto Sondra. She bursts into tears. Peter grabs for Kevin and knocks over Brooke's milk which splashes onto Leslie's lap. She jumps back and decks Jeff. He bangs into Heather, dumping her pizza onto the floor. Frank crosses to the sink to clean off his shirt. He slips on Heather's pizza and slams down on his knee. He howls in pain. Kate reaches for Kevin, pushing Linnie into Megan, spilling her Coke on the floor. Frank stands up and turns angrily, knocking pizza out of Rod's hands. Kate misses Kevin's arm as he swings at Buzz.

KEVIN
I hate you!

Kevin catches Buzz in the gut. He reels back into Fuller and knocks him down. Fuller bursts into tears. Kate grabs Kevin by the back of his shirt.

KATE
What's the matter with you!?

KEVIN
He started it! He ate my pizza on purpose. He knows I hate sausage and olives and onions and...

KATE
You get upstairs! Right this instant!

KEVIN
Why?!

TRACEY
Kevin. You're such a disease.

KATE
Say good night, Kevin.

Kate yanks him out of the kitchen.

19 INT. FOYER 19

The cop and the Pizza Boy are still waiting. They look to the dining room as Kate drags a struggling Kevin through.

KEVIN
Why do I always get treated like scum!?

(CONTINUED)

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19 CONTINUED: 19

POLICE OFFICER
Ma'am?

She hands the Pizza Boy his money, and turns to the cop.

KATE
I'm sorry. We're going out of town tomorrow and it's just crazy around here. My husband's brother transferred to Paris during the summer and his daughter goes to college here and his son is finishing high school and staying with my brother-in-law.

She hands the last of the cash to the Pizza Boy.

PIZZA BOY
Nice tip. Thank you. Have a very Merry.

KATE
You, too.

He exits. Kate continues explaining to the cop.

KATE
So... As a Christmas present... My brother gave us all a trip to Paris... So the whole family can be together for the holidays. My brother-in-law drove in from Ohio today... and we all hop into a couple of vans and leave for Paris in the morning.
(referring to Kevin)
This one's a little out of sorts. Give me a minute and I'll be right with you.

POLICE OFFICER
Fine.

She marches Kevin up the stairs. Kevin looks back to the cop.

20 KEVIN'S POV 20

Moving away from the Police Officer, who smiles and winks. The cop is missing an upper right incisor.

21 INT. HOUSE - UPSTAIRS HALLWAY 21

Kate and Kevin round the landing and come up into the hallway.

(CONTINUED)

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21 CONTINUED: 21

KATE
There are fifteen people in this house. And you're the only one who has to make trouble.

KEVIN
I'm the only one getting dumped on.

KATE
You're the only one acting up. Now get upstairs.

KEVIN
I am upstairs, dummy.

Kate resists the urge to belt him. She reaches up, pulls open the door at the end of the hall. A stairwell to the third floor.

KEVIN
The third floor?

Solemn, distant CHURCH BELLS TOLL. Kevin's tough, little face droops. "Third Floor" is parent for "Hell." Kate knows she has the upper hand.

KATE
Go.

KEVIN
It's scary up there.

KATE
You should have thought about that before you lost your temper.

KEVIN
I'm sorry.

KATE
It's too late. Go.

Kevin realizes the softer approach won't work.

KEVIN
Everybody in this house hates me!

KATE
Then maybe you should ask Santa Claus for a new family.

He steps onto the first stair.

(CONTINUED)

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21 CONTINUED: (2) 21

KEVIN
I don't want a new family! I don't want any family! Families suck!

KATE
You stay up there. I don't want to see you for the rest of the night!

KEVIN
I don't want to ever see you again for the rest of my whole life and I don't want to see anybody else either!

KATE
(after a pause)
I hope you don't mean that. You'd feel pretty sad if you woke up tomorrow and we were all gone.

Kevin has shocked himself. But he doesn't give in. As much to save face as to continue the battle.

KEVIN
No, I wouldn't.

A long, hurt stare is on Kate's face.

KATE
Say it again, then. Maybe it'll happen.

She closes the door.

22 INT. STAIRWELL 22

Kevin's furious that Kate closed the door on him. That he lost.

KEVIN
I hope I never see any of you jerks again!

Hearing himself, he realizes how wicked and horrible it sounds. He feels immediate remorse.

23 INT. FOYER - STAIRS 23

Kate is hurt, but dismisses it as temper. She heads down the stairs. She slows, stops and she looks down into the foyer.

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24 KATE'S POV 24

The Police Officer is gone.

25 BACK TO SCENE 25

A curious look covers Kate's face. Why did he leave? She shrugs it off and continues down.

26 INT. STAIRWELL - THIRD FLOOR - CLOSEUP - KEVIN 26

He slowly walks up the stairs. He's worried and frightened. Has he gone too far?

27 EXT. HOUSE - NIGHT 27

The lights are out. A large limb snaps. It falls across the power and phone lines, bringing them down in a shower of sparks.

28 CLOSEUP - ALARM CLOCK 28

In Peter and Kate's room. The digital light goes out.

29 EXT. HOUSE - MORNING 29

Two blue and yellow airport minivans are parked in the driveway. Two uniformed drivers are on the porch. One is hammering on the door. The other steps back from the house, trying to see if there is anyone inside.

Across the street, the Murphy family, a family of four, pack their station wagon for a trip. MITCH MURPHY, a neighbor boy of Kevin's age, glances to the McCallister house as he assists his parents in packing the car.

30 INT. McCALLISTER HOUSE - MASTER BEDROOM 30

Peter and Kate are still sleeping. We hear the DOORBELL and the POUNDING. Kate stirs. Confused. She sits up, looks at the clock. It takes a moment for her to realize that it's not working. She looks at her wristwatch. Seeing the real time, Kate panics.

KATE

Peter!

31 INT. HOUSE - FOYER 31

Kids come down the stairs, parents run up.

(CONTINUED)

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31 CONTINUED: 31

It's madness. Kate grabs Heather, who passes.

KATE
Heather. You do head count. Make sure everybody's in the vans.

Heather nods, heading back downstairs. Kate turns to Peter.

KATE
Where're the passports?

PETER
You have 'em!

LESLIE
I have 'em.

KATE
Ours!

32 EXT. HOUSE 32

An electric company lineman is strapped to a telephone pole, repairing the power lines. CAMERA PANS DOWN TO the two drivers, who load a suitcase and duffel bags into the two minivans. Mitch Murphy, the neighbor boy, walks over and looks up at the driver.

MITCH
We're goin' to Florida. Where are you guys goin'?

Mitch peers into the van window, nosily looking inside.

33 INT. KITCHEN 33

Kate and Peter, Leslie and Uncle Frank, are making a last minute check of money and passports and tickets.

KATE
Peter, you have the tickets.

PETER
Right.

KATE
Count 'em.

Peter counts.

LESLIE
Frank? You have the money?

(CONTINUED)

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33 CONTINUED: 33

UNCLE FRANK
Son of a bitch.

AUNT LESLIE
You left it upstairs?

UNCLE FRANK
No. I'm wearing a dirty shirt.

There is a sudden HUM. The kitchen light turns on. The COFFEE MAKER BEEPS and turns on. the power's back on, Kate sighs.

34 EXT. HOUSE 34

All of the kids stand clustered together, outside of the vans. Heather wearily goes through her head count. Mitch Murphy is still here, peering inside of the van, his back turned to Heather.

HEATHER
Six... Seven... Eight...

BUZZ
(loudly, to throw her off)
Ninety-three... Six hundred... Forty-two...

HEATHER
Buzz. Don't be a moron. You made me lose count again.

Heather starts over.

35 INT FOYER 35

The parents gather the last of their things. Uncle Frank taps his wristwatch, shaking his head.

UNCLE FRANK
No way on earth we're gonna make that plane. It leaves in forty-five minutes.

PETER
Think positively.

UNCLE FRANK
You be positive. I'll be realistic.

They move toward the door.

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36 EXT. HOUSE - STREET 36

Heather finishes her head count, tapping everyone on the head, which includes Mitch Murphy, still turned away, looking into the van.

HEATHER
Eleven. Okay, everybody. Get in. Half in here. Half in the front one.

Heather shuffles to the first van and gets inside. The older girls follow her. The boys and the little girls get into the second van. The kids are tired and groggy. Mitch Murphy, the neighbor boy, wishes the kids a good trip.

MITCH
Have a good trip. Bring me something French.

37 EXT. PORCH 37

The parents come out. Peter locks the door. The electric company LINEMAN approaches them.

LINEMAN
Power's fixed. Phone lines were tore up real bad, though... It's gonna take Ma Bell a couple days to make a house call... 'specially around the holidays...

KATE
(not listening; passes by)
Excuse me. I've got to catch a plane.

The Lineman shrugs. Kate and Leslie hurry to the first van. Peter and Uncle Frank get inside the other van.

38 INT. VAN 38

Kate turns to Heather, her head against the window and eyes closed.

KATE
Heather? You counted heads?

HEATHER
Eleven. Including me. Five boys. Six girls. Four parents. Two drivers and a partridge in a pear tree.

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39 EXT. HOUSE - STREET 39

The two vans zip out of the drive and speed off down the street.

40 INT. MIDWAY AIRPORT - CONCOURSE 40

The two frenzied families run down the corridor, through the X-ray metal detector. One by one. Kate goes through, the MACHINE BEEPS. Airport security extends a plastic bucket to her. Kate deposits a diamond bracelet, emerald ring and Cartier wristwatch. Kate shrugs, walks through the metal detector and retrieves her jewels on the opposite side. She runs to catch up with the others.

41 INT. DEPARTURE AREA 41

The Air France flight has boarded. A COUNTER PERSON exits the ramp and secures the door. The McCallister horde thunders into the departure area.

KATE
Did the plane leave?

The Counter Person glances around the board to the windows and sees the plane is still in place.

COUNTER PERSON
Hurry up!

42 INT. PLANE 42

The door is opened, startling the flight attendants. The Counter Person hands the McCallister boarding pass to a FLIGHT ATTENDANT.

COUNTER PERSON
Four in business class. Eleven in coach.

Peter thanks the Counter Person.

FLIGHT ATTENDANT
Hurry and take your seats, please.

The Flight Attendant quickly isolates the four business class seats and hands them to the parents. Aunt Leslie looks to Heather.

LESLIE
Heather. Make sure everybody gets seated.

(CONTINUED)

== Script Fly.com ==



42 CONTINUED: 42

HEATHER
Should I help serve the meals and run the movie, too?

She takes the coach seat assignment stubs from the Flight Attendant and ushers the kids down the aisle to the back of the plane.

HEATHER
Go.

CAMERA FOLLOWS Heather and the other kids TO the back of the plane. Fuller looks back.

FULLER
Where do we sit?

Heather looks at all of the tickets. All are in row 23.

HEATHER
Row 23. The whole thing.

The kids wildly file into the row.

43 INT. PLANE - BUSINESS CLASS 43

Kate and Peter flop down in their seats, exhausted but relieved. Kate emits a long sigh.

PETER
We made it.

KATE
I hope we didn't forget anything.

44 INT. HOUSE - UPSTAIRS HALLWAY - THIRD FLOOR DOOR 44

It's closed. A long beat. The door opens. Kevin pokes his head out.

45 EXT. AIRPORT 45

An Air France 747 takes off. In a thundering ROAR.

46 INT. HALLWAY 46

O.S. a TOILET FLUSHES. Kevin exits the bathroom, heads down the hall, to stairs. He's yawning, scratching his rump.

== Script Fly.com ==



47 INT. FOYER 47

Kevin comes down the stairs. Still unaware that he's alone.

48 INT. KITCHEN 48

Kevin enters, turns ON the TV and sits down at the kitchen table. He waits for breakfast to be served.

Kevin sits hunched over, chin resting on his hands, his eyelids slung low, his hair twisted and twirled from sleep. He sits for a long beat before looking to the side.

49 KEVIN'S POV 49

Sink. Stove. Counter. No people.

Something is starting to bother Kevin. He slowly sits up. He turns, looking around behind him.

50 KEVIN'S POV 50

The dining room table and chairs. But no people.

Kevin turns back. He slides off the chair and walks to the TV. He turns it OFF and listens.

KEVIN
Mom?

51 INT. 747 - BUSINESS CLASS 51

Kate and Peter are having breakfast. Uncle Frank and Aunt Leslie are across the aisle from them.

PETER
Do you feel like a heel flying business class while the kids fly coach?

UNCLE FRANK
When I was a kid, we didn't even fly coach. We flew station wagon. And it wasn't to France. They're fine.

KATE
Do you know how strange it's going to be to come home from a vacation to a house where the beds haven't been made?

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52 INT. MASTER BEDROOM 52

The bed is unmade. Kevin stands at the end of it.

KEVIN
Dad?

He walks toward the master bath, passing Kate's dress mannequins. Kevin peeks into the shower, looks into the linen closet.

KEVIN
Where are you guys?!

He comes out of the bathroom, heading for the door. His eye settles on something.

53 ANIMALIER 53

An antique bronze pack of hunting dogs attacking a doe. It's resting on a table beside a window.

54 INT. BEDROOM 54

Kevin looks away from the statue with discomfort. He exits.

55 INT. BUZZ'S ROOM - CLOSEUP - TARANTULA AQUARIUM 55

THROUGH the glass, PAST the tarantula, we see Kevin step into the room. Kevin scans the room.

KEVIN
Buzz?

Buzz's messay room is dominated by sports memorabilia, posters of muscle heroes, and a six foot poster of a shirtless football hunk. Kevin turns to the door and recoils. The evil, decaying face of the horror movie fiend stares down at him. SEVERE DOWN ANGLE ON Kevin as he looks up at the poster.

56 INT. FOYER 56

Kevin hurries down the stairs.

KEVIN
Mom!

== Script Fly.com ==



57 INT. BASEMENT 57

Kevin turns on the light and comes down the basement stairs.

KEVIN
Is this a joke? Megan? Rod?
Uncle Frank? Is this a joke?

He reaches the bottom of the stairs, looks around the dark, dusty, old basement.

58 KEVIN'S POV 58

MOVING from one side to the other, passing the accumulated rubbish of a couple generations. Boxes. Old furnishings. Lamps. Discarded toys. A huge, old boiler, with twisted, wrapped pipes that resemble tentacles reaching into the floor and the house above. There is a workbench loaded with old tools, jars of nails and paint cans. Finally, pieces of Kate's designer mannequins. Arms. Heads. Torsos. An altogether unsettling place for a lonely, young boy.

Kevin gulps at the mass of potentially scary material.

59 INT. HOUSE - BASEMENT STAIRS 59

Kevin charges up the stairs as fast as he can go and slams the door. He walks to the kitchen island and leans on it to catch his breath. He notices three Intermatic appliance timers sitting on the island. He picks up one of them. Puzzled.

KEVIN
(puzzled)
They didn't do the lights.

60 EXT. HOUSE - PORCH 60

Kevin unlocks the door and peeks out into the yard. The garage door is open. A Ford wagon and a Ford Taurus are parked in the garage. A look of deep concern covers Kevin's face.

KEVIN
The cars are still here. They didn't go to the airport!
(worried)
Oh, no. What did I do?

He goes back inside.

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61 INT. KITCHEN 61

Kevin leans on the counter to sort things out in his mind. Something occurs to him. He slowly looks down at the counter and recoils. The coffee maker is still "on." A full pot. Kevin is in horror as he comes to a chilling conclusion.

KEVIN
I made my family disappear!

62 EXT. SKY 62

The Air France 747 drifts AWAY FROM CAMERA.

63 EXT. STREET 63

A dirty, salt-stained Ford van drives slowly down the street. Painted on the side of the van is -- "OH-KAY HEATING AND PLUMBING."

64 INT. VAN 64

Two men sit here. The one driving we recognize as the police officer from the night before. He's no longer in uniform. His name is HARRY LYME. His partner, MARVIN MURCHENS, sits beside Harry. Marvin is in his late thirties. A police blotter perfect crook. Thin. Bad skin. Heavy brow. Circles under his deep set eyes. Tattoos on the back of his hands. These two are obvious burglars.

HARRY
Five families gone on one block alone. And they told me from their own mouths.

MARV
It's almost too easy.

HARRY
Remember the old days, Marv? When everybody stayed home for the Holidays?

MARV
Now it's off to Hawaii. Aspen. Paris. Whatever happened to just sittin' around the fireplace with your family...? Roastin' chestnuts...? Singin' Christmas Carols?

(CONTINUED)

== Script Fly.com ==



64 CONTINUED: 64

HARRY
People have become too cynical. Too jaded. Just another sign of ongoin' moral decay of contemporary society.

MARV
Yeah...
(long pause)
So which house you wanna' hit first?

65 INT. McCALLISTER HOUSE - FOYER 65

Kevin yells at the top of his voice.

KEVIN
Somebody? Anybody? I'm starving!

66 EXT. STREET 66

Harry and Marv's van pulls deep into the neighbor driveway. CAMERA SWINGS BACK to reveal the McCallister house across the street.

67 INT. KITCHEN 67

Kevin's in the kitchen, standing before the open refrigerator.

KEVIN
I don't remember the food groups!

68 INT. NEIGHBOR'S HOUSE - BASEMENT 68

A cellar door bursts open. Harry and Marv enter.

69 CLOSEUP - TELEVISION SET 69

A McCallister family video is playing. The family on the Universal Studio Tour. They're riding the tram. We hear Peter narrating.

PETER (V.O.)
We're here in California. At the Universal Studio Tour.

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70 INT. KITCHEN - CLOSEUP - ICE CREAM CARTON 70

A half gallon container sits on the counter. Dripping. A sticky, ice-cream-covered serving spoon rests on the counter, beside it.

71 INT. FAMILY ROOM 71

Kevin is sitting in his father's chair, watching the videotape. He's eating a huge bowl of ice cream. Between bites, he dips Cheetos into the ice cream. He's drinking a Pepsi. He remote controls to a section he wants to review again.

72 CLOSEUP - TV 72

Kevin stands in front of a tram, showing it off as if it's his.

PETER (V.O.)
This is Kevin showing us the kind of car he wants when he turns sixteen.

KEVIN (V.O.)
It holds fifty people!

Buzz sneaks up behind him and yanks Kevin's shorts to his ankles. He roars with laughter.

KEVIN (V.O.)
You scumbag!

Kevin swings at him and catches Megan in the belly.

MEGAN (V.O.)
Oof! You little bastard!

PETER (V.O.)
Cut it out!

Megan shoves Kevin down. The CAMERA SWINGS DOWN and goes OFF. It goes BACK ON, with Kevin yelling and screaming into the lens.

KEVIN (V.O.)
This is the worst vacation of my life! How would you like to have somebody pull your pants down with a million people around?! Huh?!

Kate ENTERS FRAME and speaks INTO CAMERA.

(CONTINUED)

== Script Fly.com ==



72 CONTINUED: 72

KATE (V.O.)
Turn that damn thing off!
(to Kevin)
Get on the tram and don't say another word all day!

KEVIN (V.O.)
Everybody's picking on me!

KATE (V.O.)
Maybe you'd like to spend this vacation by yourself!

KEVIN (V.O.)
Fine!

KATE (V.O.)
We ought to just leave you and teach you a lesson!
(to camera)
Peter! Shut it off!

In the family room, Kevin points the remote at the TV. The tape rewinds, stops and starts.

KEVIN (V.O.)
Fine!

KATE (V.O.)
We ought to just leave you and teach you a lesson!

The FRAME FREEZES.

73 CLOSEUP - KEVIN 73

A little grin sneaks across his lips.

74 INT. 747 - CLOSEUP - KATE AND PETER 74

She's sleeping on Peter's shoulder.

75 CLOSEUP - KEVIN 75

He bounces IN and OUT OF FRAME.

76 INT. MEGAN'S BEDROOM 76

Kevin's jumping on the bed as he eats microwave popcorn.

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77 CLOSEUP - PLAYBOY MAGAZINE 77

A stack of Playboys. A hand reaches INTO FRAME and grabs the magazine. We are inside of Buzz's room. Kevin has gone through Buzz's room and discovered his secret suitcase. Kevin is looking through a Playboy. It's not so great.

KEVIN
No clothes on anybody. Sickening.

He flips it aside, reaches into the trunk and comes up with a package of firecrackers.

KEVIN
Cool.

He reaches into it again and comes up with a handful of candy.

KEVIN
I'll save this for later.
(yells)
Buzz? I'm going through all your private stuff! You better come out and pound me!

He pulls out a 4x6 photo of a girl.

KEVIN
Buzz! Your girlfriend? Woof!

78 INT. HALLWAY 78

Kevin is standing in the hallway with an armful of wrapped Christmas presents. He opens the laundry chute.

KEVIN
Merry Christmas...

Kevin looks at the tag. It reads: TO: Linnie. FROM: Kevin.

KEVIN
... Linnie.

He drops the present down the chute.

79 INT. BASEMENT 79

The GIFT RATTLES down the chute and drops onto a heap of laundry.

== Script Fly.com ==



80 INT. HALLWAY 80

Kevin looks at another tag. It reads: TO: Dad. FROM: Kevin. Kevin drops this present.

KEVIN
Merry Christmas, Dad.

He drops another.

KEVIN
Merry Christmas, Buzz.

81 INT. BASEMENT 81

Another gift box drops onto the laundry. A dozen little wrapped boxes lay scattered on the floor.

82 CLOSEUP - VCR 82

A movie is playing. We hear the dialogue.

MAN'S (V.O.)
Who is it?!

SECOND MAN'S (V.O.)
It's me, Winston. I got the stuff.

MAN'S (V.O.)
Leave it on the doorstep and get the hell outta here.

SECOND MAN'S (V.O.)
Awright, Johnny. But what about my money?

83 CLOSEUP - TV 83

An action film that Uncle Frank was watching earlier, is now playing. A door opens and a burly, scarfaced mobster looks out.

MOBSTER (V.O.)
What money?

A thin, ashen-faced young man cowers at the sight of the mobster.

MAN'S (V.O.)
Acey said you'd have some dough for me.

(CONTINUED)

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83 CONTINUED: 83

MOBSTER (V.O.)
That a fact? How much do I owe you?

84 INT. FAMILY ROOM 84

Kevin is watching the movie, eating miniature marshmallows that he dips in Hershey's syrup.

KEVIN
You guys? I'm watching an 'R' movie! You better stop me!

MAN'S (V.O.)
Acey said ten percent.

MOBSTER (V.O.)
Too bad Acey ain't in charge no more.

MAN'S (V.O.)
What do you mean?

MOBSTER (V.O.)
He's upstairs taking a bath. He'll call you when he gets out.

85 CLOSEUP - TV 85

The young man rears back in horror. He knows that Acey is dead. The mobster leans in. CLOSE and ugly.

MOBSTER (V.O.)
I'll tell you what I'm gonna give you, Snakes. I'm gonna give you to the count of ten to get your ugly, yella, no-good ass off my property before I pump your guts fulla lead.

MAN'S (V.O.)
Awright, Johnny. I'm sorry. I'm goin'.

MOBSTER (V.O.)
One! Two!... Ten!

The mobster lifts a MACHINE GUN INTO FRAME and OPENS FIRE.

Kevin's eyes are open wide. Filled with horror. The GUNFIRE ENDS.

(CONTINUED)

== Script Fly.com ==



85 CONTINUED: 85

MOBSTER (V.O.)
Keep the change, you filthy animal.

Kevin grabs the remote control and STOPS the movie to avoid seeing the bloody carcass.

KEVIN
Mom!

86 CLOSEUP - KATE 86

She's sleeping against Peter's shoulder. Suddenly, her eyes pop out. She sits up. CAMERA PULLS BACK. A movie plays in the cabin. The plane's shades are drawn. Passengers are watching and chuckling. Peter lowers his book and looks at Kate. She's in the first stages of a full panic. She opens her purse.

PETER
What's the matter?

Kate rummages through the purse, comes up with passports and money.

PETER
Honey?

KATE
I have a terrible feeling.

PETER
About what?

KATE
That we didn't do something?

PETER
(smiles warmly)
It's just that we left in a hurry.
We took care of everything.

KATE
I turned off the coffee?

PETER
I did.

KATE
You locked up?

Peter nods in the affirmative. Her thoughts are coalescing, taking a disturbing form.

(CONTINUED)

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86 CONTINUED: 83

KATE
Put the timers on the lights?

PETER
Yeah...

Peter starts to worry that they've forgotten something important.

PETER
I closed the garage?

Kate nods slowly.

KATE
Did you put the answering machine on?

Peter thinks. That's the one.

PETER
No. That's it. I forgot to put on the machine.

KATE
That's not it.

She thinks. Peter thinks.

PETER
I don't know. What else could we be forgetting?

She stares into his eyes. It suddenly occurs to Kate what's troubling her. She grabs Peter's arm. She screams.

KATE
Kevin!

Her cry coincides with a funny moment in the airplane movie and is covered by the passengers' laughter.

Kate leaps from her seat and charges down the aisle, heading for the coach section. Peter jumps up and chases after her.

A stern, serious, clean-cut young man sees the rapid movement of Kate running up the aisle. He pops out of his seat belt and reaches into his suit coat. Kate streaks past, Peter hot and behind her. The man jumps up as Kate passes and intercepts Peter. He slams into him, throwing Peter to the ground. The man flips Peter over on his belly.

(CONTINUED)

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86 CONTINUED: (2) 86

Peter's face is crushed completely into the carpet. He's completely shocked. The man slaps plastic cuffs on Peter, flips him over and frisks him.

Everyone on the plane is up from their seats. Kate pushes through to the kids' aisle.

87 KATE'S POV 87

The kids who aren't sleeping are standing. CAMERA WHIPS UP AND DOWN the aisle.

BUZZ
What's going on, Mom?

MEGAN
Are you okay? What happened?

She's in a wild panic.

KATE
Where's Kevin!?

88 INT. HOUSE - FOYER - STAIRS 88

Kevin is at the top of the stairs on his saucer sled. He pushes off, flies down the stairs, across the foyer floor and out the door.

89 EXT. PORCH 89

Kevin shoots out of the door, jumps the porch and crashes in the yard.

Kevin rolls over. Dazed and sore. He's taken a big hit. He sits up and rubs his roasted ass. He glances around slowly.

The sun is setting. A florid, yellow, purple and black winter sunset.

Kevin looks up.

The bare trees move in the breeze.

Kevin is getting nervous. He looks across the street.

To old man Skeleton's house.

An upper room window.

(CONTINUED)

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89 CONTINUED: 89

Skeleton stands in the window. Staring directly at Kevin.

Kevin Freaks.

90 EXT. HOUSE - WIDE 90

The street lights go on. Kevin jumps up and runs into the house. He slams the door.

91 INT. 747 91

Kate has calmed down. Peter is recovering from his fall and the arm lock, the frisk and is nursing his forehead with a makeshift ice pack. Uncle Frank and Aunt Leslie are doing their best to console them.

AUNT LESLIE
We'll call as soon as we land. I'm sure everything's okay. It's not like you live in Beirut.

Kate isn't interested in Leslie's consolations. Frank leans across to Peter.

UNCLE FRANK
How's the noggin?

Peter answers with a pained expression.

UNCLE FRANK
If I were you, I'd be damned flattered that federale thought you had a gun in your pocket.

92 EXT. HOUSE - LATER 92

The house is dark.

93 INT. FAMILY ROOM 93

Kevin is asleep. In his clothes. The TV is ON. Late night junk. The coffee table is piled high. Snack food. Sugar drinks.

Kevin tosses and turns. His sleep is troubled.

The TV program suddenly switches to the McCallister family video. The family is gathered around a Christmas tree. It is now.

PETER (V.O.)
Kev? Wake up.

(CONTINUED)

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93 CONTINUED: 93

Kevin stirs, but doesn't wake.

KATE (V.O.)
Kevin? Honey?

Kevin stirs again. He slowly opens his eyes. He listens.

KATE (V.O.)
Look at the T.V., Kev.

Kevin sits up quickly, startled to see his family staring at him.

Kate and Peter smile.

KATE (V.O.)
There you go. We want to talk to you for a minute.

Kevin is dumbfounded.

On TV, the kids wave.

BUZZ (V.O.)
Hi, Kev!

MEGAN (V.O.)
How's it goin', Kev?

LINNIE (V.O.)
Hi.

JEFF (V.O.)
Hey, dude.

KATE (V.O.)
Don't worry, Kevin. We're alright. We're not sure where we are, but we're comfortable. We have a Christmas tree and real nice house. Dad thinks it's sort of like heaven but he doesn't know for sure.

Kevin gasps in horror.

On TV, Kate moves closer to the screen.

KATE (V.O.)
Honey, it wasn't your fault that we went away. You didn't know what you were saying.

Kevin is in shock.

(CONTINUED)

== Script Fly.com ==



93 CONTINUED: (2) 93

Kate smiles warmly.

KATE (V.O.)
I hope it doesn't ruin your Christmas, honey.

BUZZ (V.O.)
Merry Christmas.

MEGAN (V.O.)
Happy New Year.

JEFF (V.O.)
If you got me something cool keep it for yourself.

PETER (V.O.)
You're on your own, buddy. We're running out of tape.

KATE (V.O.)
Have a wonderful, happy, productive life, sweetheart.

She throws him a kiss. The rest of the family waves and the picture ZAPS OUT, replaced by a local car commercial.

Kevin is horrified.

KEVIN
Mom!

Kevin pauses. He hears a SOUND from behind him.

Tiny VOICES WHISPER. Tiny STEPS CLATTER.

Kevin turns and sees --

The Nutcrackers.

Alive. They climb down from the piano top.

They are leaping to the floor, drawing their varied weapons.

Their mouths flap open and closed, emitting menacing, little WOODEN VOICES. The nutcracker's back handles move up and down, like reptilian tails. They are coming after Kevin.

Kevin leaps out of the chair. He runs out of the room.

The nutcrackers chase him. In hot pursuit. Swords waving. PISTOLS FIRING. Bow and arrows shooting.

== Script Fly.com ==



94 INT. KITCHEN 94

Kevin dashes inside the kitchen, ducking and dodging the various weapons being hurled at him by the pursuing nutcrackers.

The nutcrackers corner Kevin. A few feet in front of the trash compactor.

The compactor has slightly increased in size. It appears to be alive.

Kevin is trapped. He takes a step backward.

One of the nutcrackers has climbed onto the compactor top. The nutcracker presses "OPEN."

The compactor drawer slides open.

The drawer opens wider. Deeper. Expanding into darkness.

Kevin takes another step back.

He falls into the open drawer.

The nutcrackers push the drawer closed. Another nutcracker switches the compactor to "ON."

The COMPACTOR THUMPS. GRINDS. GURGLES.

95 INSIDE COMPACTOR 95

Kevin is trapped. Walls and ceilings close in around him. Crumpled newspaper, soda pop cans and chicken bones move toward him. Kevin screams. His body contorts. Twists. About to be crushed.

96 INT. KITCHEN 96

The compactor drawer shoots open. The nutcrackers peer over the drawer sides, looking inside.

A compacted Kevin is inside the trash compactor. His body is squared and perfectly boxed.

We can see Kevin's horrified eyes. They stare wide in horror. His mouth moves. A faint SQUEAL is heard. A Christmas ribbon is tied around the boxed Kevin. He resembles a wrapped present.

The COMPACTOR emits a SPITTING sound.

The boxed Kevin flies out of the open drawer, through the kitchen.

(CONTINUED)

== Script Fly.com ==



96 CONTINUED: 96

The NUTCRACKERS watch and CHEER.

Kevin flies into the laundry chute opening. His SCREAMS FADE as he falls deep into the chute.

97 INT. CHUTE 97

The boxed Kevin screams as he tumbles down the deep, dark chute.

98 INT. BASEMENT 98

Kevin falls onto the laundry pile, amidst the other wrapped gifts.

The fall causes Kevin's Christmas ribbon to snap.

Kevin takes a deep breath, unfolds his body like an accordian and gets to his feet. His clothing is crumpled, stained with pieces of crushed food and trash, but he is back to normal.

There is a BREATHING sound. HEAVY. GUTTURAL.

Kevin turns toward the SOUND. He sees --

99 FURNACE 99

It is BREATHING. Expanding and contracting. The valves have become eyes. The fire grill, a mouth.

Kevin runs for the stairs.

The furnace begins to move. Its pipes CREAK and GROAN.

Kevin races up the stairs. One of the steps breaks. Kevin stumbles. Falls to his knees.

The furnace pulls its pipes free from the ceiling, using them like tentacles.

Kevin continues up the stairs.

The tentacles grab for him, follow him up the stairs.

Kevin lunges for the doorknob. One of his legs is snared. He screams.

(CONTINUED)

== Script Fly.com ==


99 CONTINUED: 99

The steaming pipe has a firm grip on Kevin's leg. With his other foot, he manages to kick it free.

100 INT. KITCHEN 100

Kevin crashes into the kitchen and slams the door. The tentacles SHATTER the door. Kevin runs through the kitchen.

The nutcrackers are inside the cabinets, devouring the canned food and crushing nuts. Upon seeing Kevin, the nutcrackers begin to leap out of the cabinets and go after Kevin.

Kevin races into the dining room.

101 INT. DINING ROOM 101

Kevin enters, stops in his tracks, scared stiff by what he sees.

The entire room has come to life.

The butterflies that adorn the surrounding wallpaper flap wildly.

The griffins on the arms of a Victorian chair come to life. The chair rears up on its back legs.

The oil painting of MOZART playing his violin begins to move, playing a swift VIOLIN piece.

The china cabinet's plates, cups and saucers sway to the music.

Kevin screams and runs out of the room.

The army of nutcrackers is right behind him. In hot pursuit.

102 INT. FOYER 102

Kevin runs into the foyer. The closet door blows open. A hat, coat and shoes step out of the closet and give chase.

Kevin turns towards the stairs.

The furnace pipes BURST through the foyer foor, directly in front of Kevin.

(CONTINUED)

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102 CONTINUED: 102

Kevin dodges the lashing pipes and runs up the stairs.

The GRANDFATHER CLOCK'S face has turned wicked. It leans forward. And GONGS.

Kevin dashes past the grandfather clock, into the hallway.

The two pendulums CRASH through the clock's sides, forming metallic arms. The clock chases Kevin. The army of nutcrackers moves alongside the clock.

Kevin throws open Buzz's door.

103 INT. BUZZ'S ROOM 103

The tarantula is gigantic. Filling the room.

Kevin screams and spins. Face to face with the horror movie fiend, who becomes three dimensional and reaches out of the poster to grab Kevin.

Kevin leaps back and dashes out of the room.

The fiend peels off the poster and chases Kevin.

CAMERA STAYS TIGHT ON Kevin, as he runs inside the master bedroom. The SOUND of the PURSUING NUTCRACKERS, GONGING CLOCK, HORROR FIEND AND SPIDER fill the SOUNDTRACK.

104 INT. MASTER BEDROOM 104

The bronze animalier has come to life. When Kevin opens the door, the hunting dogs drop the doe and take off after him.

105 INT. THIRD FLOOR STAIRWELL 105

Kevin throws open the door, runs in and slams it. He runs upstairs. Kevin's pursuers SMASH DOWN the door.

106 INT. THIRD FLOOR BEDROOM 106

Kevin runs in and slams the door. He pushes a dresser in front of the door. He backs away. We hear the HORDE reach the door and begin BANGING on it.

A tentacle TEARS through the floor beside Kevin. He screams and rushes to a window.

== Script Fly.com ==


107 EXT. HOUSE - ROOF 107

A fierce, HOWLING WIND is blowing. Kevin opens the window and climbs out onto the icy roof. He cups his hands to his mouth and yells. The WIND is too strong. His voice is lost.

Kevin backs down the roof. Toward the edge.

The roof's icicles come to life. They swirl up over the edge of the roof. The wiggling icicles poke and stab at Kevin.

He backs away. Terrified. From the corner of his eye, Kevin sees --

108 NUTCRACKERS 108

They scramble out of the window, onto the roof.

Kevin moves toward the eaves of the roof. He is nearly struck by a thrashing tarantula leg, as the giant spider climbs onto the roof.

Kevin runs down the roof, toward the chimney. He glances back.

109 KEVIN'S POV 109

The nutcrackers, the spider, the hunting dogs and the grandfather clock are stalking him.

110 BACK TO SCENE 110

Kevin turns back, prepared to jump down the chimney. He recoils.

111 KEVIN'S POV 111

Inside the chimney, deep down, the horror fiend lurches up from the darkness.

112 BACK TO SCENE 112

Kevin rears back. Screaming.

In front of Kevin, a furnace pipe SMASHES through the shingles.

Kevin turns from the horror fiend, to the pipe.

The pipe quickly snakes around Kevin's legs, up his body, trapping his and legs and arms.

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113 EXT. ROOF - WIDE 113

The pipe lifts Kevin off the roof and draws him back. The pipe hurls Kevin up... up... up...

Into the night sky.

114 INT. FAMILY ROOM 114

Kevin wakes up with a scream. He sits up INTO EXTREME CLOSEUP.

115 EXT. McCALLISTER HOUSE 115

KEVIN'S SCREAM, sounding FAINT out here, is heard. Harry and Marv's Ford van pulls in the driveway to the garage.

116 INT. VAN 116

Harry turns OFF the lights and ENGINE, glancing to Marv.

HARRY
You up for a second job tonight?

MARV
Sure. This is like printing money.

HARRY
This place is loaded. Lots of antiques. Lots of kids means lots of stereos and V.C.R.s and T.V.s. We'll probably need a night and a day in here to clean it out. Grab the crowbar.

117 INT. FAMILY ROOM 117

Kevin is sitting in the chair, breathing heavy, shaking off the dream. He looks at the TV. He scrambles to his feet and turns on the light. He quickly turns on another.

118 EXT. HOUSE - BACK YARD 118

Harry and Marv walk down the cellar stairs.

119 INT. BASEMENT 119

Harry and Marv peek into the dirty windows of the cellar door.

== Script Fly.com ==


120 EXT. HOUSE - CELLAR STAIRS 120

Harry positions his crowbar at the jamb. Behind them we see light.

121 INT. KITCHEN 121

Kevin has turned on the kitchen lights. He carefully opens the basement door and turns on the basement lights.

122 INT. BASEMENT - CLOSEUP - HARRY AND MARV 122

THROUGH the glass, looks of shock.

123 INT. KITCHEN 123

Kevin turns ON the kitchen TV and the RADIO.

124 EXT. HOUSE - CELLAR STAIRS 124

Harry and Marv hear the TV. They turn to see the light.

HARRY
Shit.

MARV
I thought you said they were gone?!?

HARRY
They were supposed to leave this morning!

MARV
We gotta get outta here!

They race up the cellar stairs.

125 INT. HOUSE - DINING ROOM 125

Kevin turns on the dining room lights.

126 EXT. BACK YARD 126

Harry and Marv sneak to the van. Harry carefully opens the door and puts the van in neutral.

HARRY
Get on the other side...

Marv positions himself on the other side of the van and they begin to push it down the driveway.

== Script Fly.com ==



127 EXT. DRIVEWAY 127

Harry and Marv lose control of the van as it picks up speed going down the driveway. Harry lunges for the car. He catches his coat sleeve on the bumper and falls. The van drags him down the drive. The van hurtles off the curb, into the street, across the street and over the curb, dumping Harry in the slush of the gutter before coming to a stop on the parkway.

Marv reaches down to the driveway and picks up Harry's denture uppers. He looks at them.

MARV
Harry?

128 EXT. CHARLES DEGAULLE INTERNATIONAL AIRPORT - MORNING 128

The 747 touches down.

129 INT. AIRPORT - ARRIVAL AREA 129

ROB McCALLISTER, his wife, GEORGETTE, their eight-year-old son, KEITH, and eleven-year-old son, STEFFAN. Rob is in his mid-forties, round, jolly. His wife is plain, simple, short and stocky. The kids are desperately unhappy. Rob is organizing a French Santa Claus and a five-piece band.

ROB
When I give you the high sign...

Georgette translates, embarrassed by her husband's foolishness. She is nearly without humor. Her translation is tired and flat.

ROB
You burst into 'Joy To The World.'
Okay?

Georgette translates.

ROB
Kids? The sign. Try it.

The kids grumble and unenthusiastically unfurl a long computer sign that reads -- WELCOME TO PARIS! MERRY CHRISTMAS.

(CONTINUED)

== Script Fly.com ==



129 CONTINUED: 129

ROB
Good. Keep it taut.
(to Santa)
Santa, you do the ho, ho, ho...
But in French. Okay?
(to Georgette)
What's ho, ho, ho in French?

GEORGETTE
Ho, ho, ho.

ROB
What can he say in French that sounds like ho, ho, ho?

GEORGETTE
Hee, hee, hee.

130 EXT. CHARLES DEGAULLE 130

The 747 has arrived at the terminal.

131 INT. AIRPORT - CUSTOMS 131

The McCallister clan is going through customs. Kate is anxious, nearly in a panic as she waits on the CUSTOMS AGENT. The little kids are cranky and tired.

CUSTOMS AGENT
How long will you by staying?

PETER
A week.

KATE
Sir? My six-year-old son is home alone. I have to get to a phone.

132 CLOSEUP - CUSTOMS AGENT 132

He looks up with what, in 1992, will be the sleepiest eyes in EEC.

133 INT. McCALLISTER HOUSE - DINING ROOM 133

CAMERA SINKS to reveal Kevin huddled under the dining room table. Terrified. Crying.

== Script Fly.com ==



134 INT. AIRPORT 134

Rob is craning his neck to see over the crowd. He spots the McCallisters.

ROB
There they are!

He turns to the Santa, the band, the family.

ROB
Ready?

The kids hold open the sign. The band plays. Rob puts his arm around Georgette and grins.

ROB
Look how excited they are to see us!

135 ROB'S POV 135

Kate and Peter lead the horde from the arriving flight. They're running. Aunt Leslie, Uncle Frank and the kids trail behind. Nothing is stopping Peter and Kate.

Rob waves.

ROB
Pete!

136 INT. AIRPORT 136

Peter and Kate burst through the sign. Uncle Frank and Aunt Leslie follow, then the kids, all running past. Rob, Georgette and his family are completely stunned.

137 INT. TERMINAL - OVERHEAD 137

Kate and Peter, Aunt Leslie and Uncle Frank, the kids, Rob, Georgette, their kids, the Santa, the band (still playing), several other travellers, a flight attendant and a couple of airport janitors run UNDER and PAST CAMERA.

Kate leads the pack. She takes control of the situation, calling back to the others, shouting rapid fire orders.

(CONTINUED)

== Script Fly.com ==



137 CONTINUED: 137

KATE
I'm gonna try our house. Peter, you call the Bensons. If they're home, they can run over and get Kev.
(to the kids)
Kids. Get some change. Start calling people you know.
(to Leslie)
Leslie. Frank. Take my address book. Call anybody who lives on our street. Maybe somebody will still be home.

138 CLOSEUP - PAY PHONE 138

In the foreground. The running throng approaches, like a festive, holiday marathon. Kate arrives and grabs the phone.

139 INT. McCALLISTER HOUSE - CLOSEUP - KEVIN 139

He has stopped crying and is staring ahead, lost in thought. He is breathing heavily and wipes away his tears. He begins to talk to himself, slowly gaining confidence.

KEVIN
Are you gonna stay under here all night?... Huh?... Would Spider Man hide under a table if Green Goblin was after him? I doubt it. Would the Fantastic Four be here if Doctor Doom escaped from prison? Probably not.

140 INT. AIRPORT - KATE AND PETER 140

Kate stands at the phone, listening with distress. In the background, the kids huddle around another phone, trying various numbers. Aunt Leslie and Uncle Frank are on another telephone. Kate hangs up the phone. Frustrated.

KATE
The phone's still out of order.

The French Santa leans in between them and jingles his bells. The band is playing.

(CONTINUED)

== Script Fly.com ==



140 CONTINUED: 140

SANTA
Hee! Hee! Hee!

PETER
Not now.

Kate dials another number.

141 INT. POLICE STATION 141

A switchboard OPERATOR answers a call.

OPERATOR
Oak Park Police Department. MmmHmmm. You want to report a missing child?

142 INT. AIRPORT 142

The following scene INTERCUTS BETWEEN the switchboard Operator and Kate.

KATE
He's not missing.

Peter reacts instinctively to the strength of the word.

PETER
Missing?

KATE
(waves him silent)
He's at home. We left on an overseas flight and somehow, we had fifteen kids, somehow we overlooked him.

OPERATOR
The child is not missing?

KATE
(frustration growing)
Ma'am. I need someone to go to my house and see if my child is alright and to tell him that...

She looks to Peter.

PETER
We're coming home for him.

(CONTINUED)

== Script Fly.com ==



142 CONTINUED: 142

KATE
... that we're coming home for him.

OPERATOR
Let me connect you with family crisis intervention.

KATE
It's not a family crisis.

OPERATOR
(making the transfer)
Hold on.

Kate curses silently, and turns to Peter.

KATE
Go down to the ticket counter. Book a flight.

PETER
For all of us?

KATE
There's no sense taking the kids. You stay here with them. I'll go get Kevin and come back.
(tender)
You hold Christmas for us.

Peter nods, gives a comforting smile and hurries off to the ticket counter. A voice interrupts Kate on the phone.

KATE
Hello?

143 INT. POLICE STATION - OFFICE 143

A WOMAN officer in plainclothes is sitting behind a desk. Her PHONE RINGS and she answers.

WOMAN
Family crisis intervention. Sergeant Balzak.

KATE
(begins to explain)
Hi... Look... I'm calling from Paris... I have a little boy who's home alone...

(CONTINUED)

== Script Fly.com ==



143 CONTINUED: 143

OFFICER
Has the child been involved in a violent altercation with a drunken or mentally ill family member?

KATE
No...

OFFICER
Has the child been involved in a household accident?

KATE
I don't think so...

OFFICER
Has the child swallowed poison or an object that has become lodged in his throat?

KATE
(hysterical)
No! He's just home alone! I just want you to send somebody over to the house! Just to check on him!

OFFICER
I'm sorry, ma'am. If there isn't a crisis, there's not really much we can do. See, we're family crisis intervention and --

KATE
I know who you are!

OFFICER
Let me transfer you to the police department.

KATE
But they just transferred me to you...

OFFICER
(making the transfer)
Hold on.

Kate furiously hangs up the phone. She turns. The kids, Leslie and Frank surround her. Kate gives a hopeful look.

KATE
Any luck?

(CONTINUED)

== Script Fly.com ==



143 CONTINUED: (2) 143

The kids shake their heads. Kate turns to Frank and Leslie. THey shake their heads.

AUNT LESLIE
Nothing but a bunch of answering machines.
(opens book)
There is one name we haven't tried... But I couldn't make it out... Screntlon... Skentlin...

Aunt Leslie points to the name. Kate glances at it. The name is ink-smeared. We recognize it as the name of Mr. Skeleton.

KATE
Oh. Mr. Skeleton. He lives right across the street from us.

Horrified looks appear on all of the kids' faces. Buzz freaks.

BUZZ
The South Bend Shovel Slayer?!?

UNCLE FRANK
The what?

KATE
Oh... The kids made up some awful story about this poor old guy...

BUZZ
It's not a story. It's the truth.

KATE
(ignoring Buzz)
Go on, Leslie. Give him a call.

The kids are incredulous. Aunt Leslie walks back to the phone. Jeff stares wide-eyed at his mother.

JEFF
Are you serious, Mom?!? You're gonna have a mass murderer check up on Kevin?!?

KATE
He's not a mass murderer.

BUZZ
(to the other kids)
Prepare yourselves. The next time you see Kevin...
(MORE)

(CONTINUED)

== Script Fly.com ==



143 CONTINUED: (3) 143

BUZZ (CONT'D)
There's gonna be a six-inch dent in the side of his head.

KATE
Buzz!

CUT TO:

144 CLOSEUP - SNOW SHOVEL 144

The shovel scoops up salt, sprinkles it on the front steps. CAMERA PANS UP. Mr. Skeleton is salting his front porch. From inside the house, the TELEPHONE RINGS. Skeleton enters the house.

145 INT. McCALLISTER HOUSE - KEVIN 145

He still hides beneath the table, getting up his courage. He's had enough of being scared.

KEVIN
Like Dad always says... Never let your imagination get the best of you.

Kevin thrusts his leg out, kicking a chair. He rolls OUT OF FRAME.

146 INT. DINING ROOM 146

Kevin stands up. As tall as he can. He pushes his chest out.

147 INT. AIRPORT 147

In the b.g. Leslie is on the telephone. Kate joins Peter at the ticket counter. An anxious Kate looks at Peter, who is solemn.

PETER
Tonight's flights are all booked.

KATE
To Chicago.

PETER
To Chicago. New York. Detroit. I tried everything.

(CONTINUED)

== Script Fly.com ==



147 CONTINUED: 147

KATE
What about a private plane?

PETER
I checked. Nothing. I'm booking you on a flight that leaves Friday morning...

KATE
Friday morning? That's two days from now.

PETER
It's the only open flight to the U.S. Now, c'mon, honey... The kids are exhausted. We'll be at Rob's in a half-hour. We can call the police again from there...

KATE
(strong-willed)
No. I have a child at home alone. I'm not leaving here unless it's on an airplane.

Peter sighs, helpless. The TICKET AGENT, a French woman with a light accent, having overheard the conversation, looks at Kate.

TICKET AGENT
Ma'am... There is another way... It's a little complicated... I don't know if you'll want to do it...

KATE
Tell me.

TICKET AGENT
(continuously taps computer)
Well... the only open flight to the U.S., to New York... is from Rome... and the only open flight to Rome... is from Vienna... And the only open flight to Vienna... is from London...

KATE
I get it. I do some country hopping.

(CONTINUED)

== Script Fly.com ==



147 CONTINUED: (2) 147

TICKET AGENT
Mmm Hmmm. You'll change planes about four... maybe five times... You'll have to check your luggage at every stop... You'll be in the air twenty-four hours. But you'll arrive in Chicago on Christmas Eve. At 9:00.

KATE
About twelve hours earlier than the Friday morning flight.

TICKET AGENT
Hmmm Hmmm.

KATE
(pauses, thinking)
Alright. Book me on it.

PETER
Kate...

KATE
At least I'll be constantly moving.

PETER
But, if one of the plane's is delayed... Or --

KATE
(to Ticket Agent)
Book it.

Peter sighs, shrugs and walks off to book the flight. Aunt Leslie hurries over to Kate.

AUNT LESLIE
I spoke to Mr. Skeleton.

KATE
And?

AUNT LESLIE
He's going over to your house. To check on Kevin. If there are any problems... He'll call us at Rob's house.

Kate smiles. The kids exchange a frightened look.

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148 EXT. McCALLISTER HOUSE - FRONT DOOR 148

The door swings open. Kevin marches out to the end of the porch. Angry, he looks left and right and yells at the top of his voice.

KEVIN
I'm not afraid anymore!

Mr. Skeleton steps out of the darkness, standing a few feet in front of Kevin.

Skeleton is holding the snow shovel.

He grins at Kevin.

SKELETON
Hiya.

Kevin's eyes pop wide in fear. His face goes white. He screams, turns and runs into the house. He slams the door. Skeleton shrugs and walks away.

149 INT. DINING ROOM 149

Like Shawon Dunston on his best day, barreling into home plate, Kevin slides beneath the dining room table.

150 INT. DEGAULLE AIRPORT 150

Peter and the kids stand in front of a widow, beside a gate that reads: MILAN. Outside, a 727 jet is taking off. Seeing that the jet has departed safely, Peter and the kids join Rob and the rest of the family. They exit.

151 INT. AIRLINER 151

Kate sits beside the window, staring outside, lost in thought. A very worried mother.

152 EXT. McCALLISTER HOUSE - NEXT MORNING 152

A dark, grey day.

153 CLOSEUP - GRANDFATHER CLOCK 153

It has a bath towel thrown over it, to cover the face.

154 CLOSEUP - NUTCRACKERS 154

All covered with a sheet.

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155 CLOSEUP - TARANTULA AQUARIUM 155

Covered with a shirt.

156 INT. KITCHEN 156

The door is closed, secured with two twenty-five pound bags of dry dog food, two bags of flour, a bag of sugar and two jugs of cider.

157 INT. BATHROOM 157

Kevin is brushing his teeth. He's taken a shower. His hair is wet and he has a towel wrapped around his waist. He's being very adult and very conscientious about his brushing. Very carefully, with the corner end of the toothbrush, he makes that last brush on his front teeth. He takes a sip of water and blows the toothpaste and water all over the sink. He turns and wipes his mouth on a bathrobe hanging on the back of the door. He turns back to the sink and checks his nostrils, like his father does. He checks his ears, strikes a pose.

KEVIN
You gotta look sharp to be sharp. The early bird catches the worm. He that lives ill, fear follows. The darkest hour is before the dawn. And if you go to the bathroom at someone else's house, double-check to see that you flushed the toilet.

He snaps his fingers. He grabs a can of Right Guard, shakes it, lifts his arm and sprays. A long pause.

KEVIN
Yaaa!

158 EXT. PARIS - EVENING 158

The Christmas lights are shining bright. Traffic's moving. The city is charged with spirit and movement.

159 INT. ROB McCALLISTER'S APARTMENT 159

A beautifully-decorated tree dominates the living room. Rob leads Uncle Frank, Aunt Leslie and their family out of the apartment. Peter stays inside, on the telephone. Buzz, Megan and Linnie watch French television. Jeff is lying on the floor, a map of the world sprawled before him.

(CONTINUED)

== Script Fly.com ==



159 CONTINUED: 159

He traces out Kate's itinerary on the map. Before leaving, Rob again glances back to Peter and his family.

ROB
You guys sure you don't wanna go out...? See the sights...? Gay Paree at night...?

PETER
Not me. I'm gonna stay on the phone.
(turns to others)
Kids?

The kids shake their heads. No energy. Depressed. Rob understands. Uncle Frank, trying to be helpful, but coming off as incredibly insincere, puts his arm on Peter's shoulder.

UNCLE FRANK
Want me to stick around? Help out? Make a few calls?

PETER
It's okay, Frank. Go out. Have fun. We'll be alright.

Uncle Frank gives a relieved smile, exiting with the others. Peter gets an answering machine on the other end of the telephone.

PETER
God! I hate talking to these things. Hi. Peggy. It's Peter McCallister again. Just checking to see if you guys are home, yet. Guess not.

Peter hangs up, turns to the kids and sees that they're down in the dumps. Peter puts on a big smile, trying to get their spirits up.

PETER
Hey, guys... Let's sing a Christmas carol!

LINNIE
You can't sing. Mom always leads us in the Christmas carols. She's got the best voice.

PETER
How 'bout I tell you '<u>The Night Before Christmas</u>'?

(CONTINUED)

== Script Fly.com ==



159 CONTINUED: (2) 159

MEGAN
You always screw up all the rhymes. Kevin tells it the best. He knows it by heart.

Peter sighs, his spirits wilting. He picks up the telephone.

PETER
I'm gonna try the Murphy's again.

Jeff is sprawled on the floor, going over an Atlas of the world. He traces out Kate's itinerary. Linnie looks over Jeff's shoulder.

LINNIE
Where's Mom at now?

JEFF
(checks wristwatch)
If she's on schedule... She should be landing in London...

160 INT. AIRPLANE 160

The cabin lights flash on and off. The plane BUMPS. SHAKES. Overhead compartment doors fly open. Carry-on luggage falls out. It is a frenzied, turbulent landing. Passengers are getting sick. Babies are crying. Kate is seated next to a window. She is a little afraid. She whispers to herself.

KATE
Kevin. I hope you're okay, honey.

161 INT. BUZZ'S ROOM 161

Kevin pulls a chair over to a shelving unit attached to the wall. He stands on the chair and tries to reach to the top of the unit and a tin baseball card box. Kevin reaches up, woefully short-armed. He tests the strength of the shelf with his foot. He begins to climb the shelf unit. He gingerly steps up on the next shelf, then the next. He makes it to the top. His little fingers barely touch the box.

KEVIN
'Slee-eeep in heavenly --'

The box slides forward into his hand as the shelving unit pulls away from the wall.

(CONTINUED)

== Script Fly.com ==



161 CONTINUED: 161

The shelf unit topples, throwing Kevin and everything on the shelves to the floor. CRASH!

The tin box hits the floor and splits open, spilling coins and crumpled bills.

Kevin emerges stunned and shocked, but unharmed from the heap of rubbish that was once Buzz's shelves. CAMERA PANS a few feet away.

The tarantula is free from its shattered aquarium. It skates across the floor.

162 EXT. HOUSE - BACK DOOR - LATER 162

Kevin comes out the door in his coat. No hat, no gloves. He leaves the door wide open, as he would if his mother were there to close it for him. He jumps down off the porch and heads down the driveway.

163 EXT. HOUSE - FRONT YARD 163

Kevin comes down the drive to the sidewalk and heads up the street. He glances to his left.

164 HIS POV 164

The van is parked far up the driveway of the house across the street. They're back.

Kevin notes the van with curiosity. He whispers to himself.

KEVIN
I thought the Murphy's went to Florida...

Kevin shrugs and EXITS FRAME, hurrying by Skeleton's house.

165 INT. MURPHY'S HOUSE - BEDROOM 165

Marv and Harry are sacking the house. Marv is dumping drawers. The PHONE RINGS. He freezes. An ANSWERING MACHINE CLICKS ON.

(CONTINUED)

== Script Fly.com ==



165 CONTINUED: 165

MALE VOICE (V.O.)
Hello. We're not home right now. If you'll leave your name and number, and the time you called, we'll get back to you as soon as possible. Thank you.

BEEP.

PETER (V.O.)
Chuck? This is Peter McCallister again. We're in Europe. I'll call back. Thanks.

The MACHINE CLICKS OFF. Marv recognizes something in Peter's message.

MARV
Harry! The house we were at last night, was that McCallister?

HARRY (O.S.)
Yeah.

MARV
(smiles)
You're right. They're gone.

166 INT. ROB McCALLISTER'S APARTMENT - PARIS - NIGHT 166

In the background, Peter is talking to someone on the telephone. Buzz, Megan and Linnie continue to watch French television. "How The Grinch Stole Christmas" in French. Peter happily hangs up the phone, looking at the kids.

PETER
That was the police. They're gonna send someone by the house. To check on Kevin.

The kids are relieved. Buzz shrugs. Nonchalant.

BUZZ
Big deal.

MEGAN
Aren't you worried? About Kevin?

BUZZ
Why?

(CONTINUED)

== Script Fly.com ==



166 CONTINUED: 166

MEGAN
Being home alone?

BUZZ
No. And you know why? Because he's acted like an asshole once too many times and this time he caught it in the butt.

MEGAN
He's so little and helpless. Don't you think he's flipped out?

BUZZ
He's probably going through a stage ten brain fry-down right now, but he asked for it.

MEGAN
You're really cruel.

BUZZ
The little trout can use a couple days in the real world. He's so sheltered, he can't even tie his own shoes.

167 EXT. TOWN - SHOPPING CENTER 167

Kevin is outside a discount drugstore. A SIXTH-GRADE GIRL is tying his shoe. Kevin reaches into his pocket and comes up with a single. He hands it to the Girl.

KEVIN
Thank you.

GIRL
I'll button your coat for a quarter.

KEVIN
I'm fine.

168 INT. DRUGSTORE 168

It's a small, local drug store. Drugs. Toys. Toiletries. Notions. Stationery. Kevin walks to the back pharmacy counter.

He glances down at his freezing hands. They are chapped. A woman is ahead of him, picking up a prescription.

Kevin glances up at a display above the register.

(CONTINUED)

== Script Fly.com ==



168 CONTINUED: 168

It is a display of a happy holiday family.

A moment of sadness covers Kevin's face, as he sees the happy family.

The woman ahead of Kevin leaves. He steps up to the counter and removes his letter to Santa Claus, along with a twenty dollar bill. Kevin slides the bill across to the CLERK.

KEVIN
Could I get a stamp. Please

CLERK
Just one?

Kevin nods. The Clerk gives Kevin one stamp. Kevin licks it and places the stamp on the envelope. Kevin pauses, looking around.

KEVIN
Do you sell aquariums?

CLERK
(puzzled)
Aquariums. For fish?

KEVIN
For spiders.

CLERK
Huh?

KEVIN
Never mind.

A nervous Kevin rubs his chapped hands and looks back to the Clerk.

KEVIN
How about rash medicine?

CLERK
Rash medicine?

KEVIN
Yes.

CLERK
What kind of rash medicine?

Kevin sneaks a look left and right. He leans forward and answers in confidential tones. He whispers.

(CONTINUED)

== Script Fly.com ==


168 CONTINUED: (2) 168

KEVIN
It's for... my dad's rear end. It got chapped when he was playing hockey.

CLERK
(suspiciously)
Who's your dad?

KEVIN
My mother's husband.

CLERK
Is your mother here?

KEVIN
(hesitates)
No.

CLERK
Is she at home?

Kevin senses trouble.

KEVIN
Yes.

CLERK
Why don't I give her a ring and maybe she can explain this to me.

Kevin just stares. That won't work. The Clerk picks up her register phone.

CLERK
What's the number?

Kevin lunges forward, grabs the money, and takes off.

CLERK
Hey! You owe me for the stamp!

169 INT. STORE 169

Kevin dashes around a lanky, teenage STOCK BOY and shoots out the door, bumping an incoming shopper.

170 EXT. STORE 170

Kevin speeds down the shopping center sidewalk. The stock Boy breaks out of the store and charges after Kevin, who runs into the parking lot.

(CONTINUED)

== Script Fly.com ==


170 CONTINUED: 170

A police car pulls into the lot, a few feet away. The Stock Boy puts his fingers to his mouth and whistles, waving to the cop.

The police car stops. Officer Tony Costello gets out and looks to the Stock Boy

STOCK BOY
Shoplifter!

People within earshot turn at the Stock Boy's cry.

All eyes are upon Kevin. Accusing. Angry.

A frightened Kevin sprints. Pumping his legs as hard and fast as they'll go.

Officer Costello begins to run after Kevin, chasing the scared little boy through the parking lot.

Kevin dashes out of the parking lot, across the town square. He runs to the edge of an embankment and begins to climb down.

171 EXT. EMBANKMENT 171

Kevin scurries down the side of the steep embankment to the bottom, at the side of a river bank. Kevin looks to the embankment top.

Officer Costello is here, moving down the embankment. Toward Kevin.

Kevin has no choice but to run across the frozen, icy river, to the opposite side. As Kevin steps onto the ice, CAMERA PANS to a sign that reads: "THIN ICE."

Kevin hurriedly makes his way across the ice. He hears a CRACKING sound. Kevin glances to his feet. The ice around his feet is cracking. Breaking. Kevin turns to go back.

Officer Costello stands at the river's edge, waiting.

Kevin has no choice. He continues moving across the crackling ice.

Officer Costello attempts to step on the ice. Weighing three times as much as Kevin, the cop's weight forces the ice to break. His leg goes in the water to his knee.

(CONTINUED)

171 CONTINUED: 171

Kevin makes it to the other side, just as an enormous chunk of ice breaks away below him. Kevin dashes away, free.

Officer Costello curses under this breath, as he removes his freezing leg from the icy waters.

172 EXT. McCALLISTER HOUSE 172

A police car is parked in the driveway. An officer stands at the front door. He RINGS the BELL again. The cop is whistling, rocking on his heels. He looks off the porch, around the neighborhood.

173 COP'S POV 173

The Ford van is parked in a driveway across the street and a few houses down. The MOTOR is RUNNING.

174 INT. VAN 174

Harry and Marv are in the van. They are worried. Sitting stiff.

HARRY
Is he looking this way?

Marv looks in his outside mirror.

MARV
He just turned away.

175 EXT. McCALLISTER HOUSE 175

The police officer steps down off the porch and heads to his car.

176 INT. VAN 176

Harry and Marv relax a bit.

HARRY
There ain't nobody at that house. Last night that was timers on the lights and the T.V.

MARV
So why are the cops there?

(CONTINUED)

== Script Fly.com ==



176 CONTINUED: 176

HARRY
Who knows. Power went out the other night. Maybe they're just checking. I ain't worried. That's the safest joint on the block now. It's been checked-out by the cops.

MARV
You want to hit it now?

HARRY
We'll get it tonight.

Harry shuts OFF the ENGINE.

177 EXT. NEIGHBORHOOD STREET - LATER 177

Kevin shuffles down the street, tired, cold and frightened. He passes a mailbox, quickly drops in his letter to Santa, and keeps on walking, complaining to himself.

KEVIN
One lousy stamp. I'm a fugitive from the law because of one lousy stamp.

He regrets having forgotten his mittens and hat. He holds his chapped hands captive in his cuffs and holds his bulging cuffs to his ears. He ducks his head against a stiff, advancing wind.

178 INT. MURPHY HOUSE ACROSS STREET - LIVING ROOM 178

It has been sacked, thoroughly searched and plundered. Cabinets are smashed and overturned, tables upended. The drapes are drawn. Marv comes down from upstairs with a heavy cotton sack in one hand, a VCR in the other. He exits toward the back of the house.

As he passes through the kitchen, Marv stuffs a dish towel in the sink drain. He turns on the water. He grins sadistically.

179 EXT. HOUSE 179

Harry's in the van. The MOTOR'S RUNNING. Marv comes out, looks to the street and quickly deposits his loot in the van.

180 INT. VAN 180

A huge haul from the house sits in the back of the van. The door slides shut. A grinning Marv gets inside. Harry glares at him.

HARRY
You did it again. Didn't ya'? You left the water runnin'.

Marv continues to smile deviously, saying nothing.

HARRY
I told you to stop that. There's no reason for it.

MARV
Harry... It's our calling card. All the great ones leave their mark. We're the 'Wet Bandits.'

Harry stares incredulously at Marv for a moment, then puts the van in reverse.

HARRY
Sick bastard.

181 EXT. HOUSE - DRIVEWAY 181

The van backs out.

Kevin continues to walk down the street. His head is still ducked, his hands are still over his ears.

182 EXT. HOUSE 182

The van comes down the dirve.

Kevin is in line for a collision.

Harry glances into the van's side mirror.

Kevin is visible in the mirror, walking across the drive.

Seeing this, Harry reacts with surprise and jams the brakes on.

The van's TIRE LOCKS and SKIDS on the slick pavement.

Kevin looks up and around in shock, as the van slides in front of him. Missing him by inches.

183 KEVIN'S POV 183

The van slides to a stop on Harry's face.

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184 HARRY'S POV 184

Kevin's frightened little face. Nose nearly touching glass.

Harry feigns a look of false concern. He doesn't recognize Kevin. He rolls down his window.

HARRY
Keep an eye out for traffic, son.

Marv leans around and adds his less skillful two cents. cents.

MARV
Santa don't visit the funeral homes, little buddy.

HARRY
Step back.

Kevin takes a step back away from the van.

Harry smiles and winks, revealing the missing incisor.

HARRY
Merry Christmas!

Kevin recognizes Harry as the police officer who was at his house the night before. Kevin's jaw drops.

The van pulls out of the driveway. Kevin watches it. He starts to run across the street. The van stops.

185 INT. VAN 185

Harry looks back out the window.

MARV
What's the matter?

HARRY
I don't know. I don't like the way the kid looked at me.

MARV
You ever seen him?

HARRY
I seen a hundred kids this week.

MARV
See what house he's goin' to.

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186 CLOSEUP - KEVIN 186

Kevin reaches the parkway, when he realizes that the van has stopped. He slows and peeks over his shoulder.

KEVIN
You're not afraid...

187 KEVIN'S POV 187

The van, waiting in the middle of the street.

Kevin wants to cry, he's so scared. He stops when he reaches the sidewalk. He looks at his house. Makes a quick decision, turns and heads down the street, passing the house.

188 INT. VAN 188

Harry watches the mirror.

189 INT. POLICE CAR 189

Officer Costello, his pants leg still wet from the icy waters, is back on patrol. A call is coming over the RADIO.

RADIO DISPATCHER (V.O.)
Brown hair, green eyes, leather jacket, answers to Kevin.

The officer thinks. He picks up his radio.

OFFICER COSTELLO
Lonette? That little shoplifter in town today... He had a leather jacket...

190 EXT. STREET 190

Kevin is walking down the street. The van is tailing him. Kevin looks up.

Above him, a street lamp goes on.

Kevin is worried. It's getting dark.

191 EXT. CROSS STREET 191

Kevin turns the corner, blocking himself from sight of the van for the moment, with a large clump of evergreens. He stops, jumps into the evergreens and waits. A moment passes. The van pulls around the corner.

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192 EXT. OTHER STREET 192

Once the van passes, Kevin emerges from the other side of the evergreens. He waits a moment and takes off back in the direction he came from.

193 INT. VAN 193

Harry and Marv squint in the failing light.

HARRY
Shit! Where'd he go?

MARV
Why don't we forget it, huh? You shouldn't be following a kid, man. That's like sending invitations to the cops.

HARRY
Where'd he go?

MARV
It don't matter. We're not working these last ten blocks anyway.

HARRY
I don't like the way that kid looked at me.

MARV
You're just gettin' an edge on ya. We're doin' good. Let's drop this shit off, get a bite to eat and come back for more holiday surprises.

Harry grins. Marv laughs. Harry hits the gas.

194 EXT. STREET 194

Kevin runs as fast as he can. All up and down the block. The CHURCH BELLS strike a fifth time, calling it five o'clock. The timers in the houses of the people away for the holidays turn on living room and bedroom lights.

195 EXT. McCALLISTER HOUSE 195

It's the only dark house on the block.

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196 EXT. BACK YARD 196

Kevin emerges from behind the garage. He looks cautiously at the back of the house. He's alarmed.

The back door is open.

Kevin is angry with himself.

KEVIN
That's why they always yell at me to close the door. Why didn't I listen?

He sneaks toward the house, hugging the garage, snagging himself on the climbing rose skeletons. He makes a dash for the porch.

197 INT. HOUSE - KITCHEN 197

Kevin hops up on the porch and carefully and quietly in the door. The house is cold; the door having been open for several hours. The only light burning is the tiny red light on the coffee maker. Kevin feels his way to the wall switch and turns on the overhead light. He looks and listens. He walks slowly toward the dining room, making up a brave and florid one-sided conversation.

KEVIN
Dad?! Isn't it great to be home? Isn't it so cool that we got all these Army guys with us? And all the cool weapons and vehicles and mortars and stuff? That's so hot. Hey, Snake Pit! Let me see that wolverine claw hand with the movable penetrator venom injector. Oh, yeah. This is really deadly. Wow. And you got lots of fresh batteries.

He stands in the doorway between the kitchen and the dining room. He listens.

KEVIN
The commando guys can go upstairs and make a fort and the Invisible Sky Raiders can stay down here. We better surround the place with the Robo Panthers and Death Stalkers. Just in case someone's in here now, we'll let them leave without exploding their blood cells.

(MORE

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197 CONTINUED: 197

KEVIN (CONT'D)
I'll count to ten and if anybody's still in here, they'll die ten complete deaths. Okay? Over! One! Two! Three!

He listens.

KEVIN
Four! Five! Five and a half!

198 INT. HOUSE - DINING ROOM DOOR 198

Kevin finishes his countdown.

KEVIN
Eight and a half! Nine. Nine and a half. Nine and a little more than a half! Nine and almost to ten. And...

199 CLOSEUP - COFFEE MAKER 199

The coffee sludge is gone. The decanter is blazing hot.

200 KEVIN 200

waits a long pause and...

KEVIN
Ten!

201 COFFEE MAKER 201

finally EXPLODES, sounding like a shot.

202 CLOSEUP - KEVIN 202

His eyes open wide. He screams.

203 INT. FOYER 203

Kevin runs into the foyer screaming. He runs up the stairs screaming.

204 INT. KITCHEN 204

He runs down the back stairs screaming. He stops at the foot of the stairs. He sees that he's run back to where the shot was. He turns and runs back up the stairs. Screaming.

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205 EXT. HOUSE - FRONT 205

We can hear KEVIN'S SCREAMS. The front door opens and Kevin runs out screaming. He stops on the front lawn.

Kevin looks around. He calms himself. He realizes he's outside again. In the dark. Where the scary guys are. He looks down on the ground.

There is a long shadow of a human form. The shadow grows. Approaching. Towering over Kevin's own shadow. A deep masculine VOICE speaks from the shadow.

VOICE
Hey, kid... Your --

He screams and runs back into the house. As he CLEARS FRAME we see behind him, a man, dressed in telephone company dungarees, steps out of the shadows. The telephone REPAIRMAN. He shrugs, smiles and finishes the sentence to himself.

REPAIRMAN
Your telephone's fixed.

The Repairman turns and walks back to his truck.

206 INT. HOUSE 106

Kevin runs in and turns on the foyer light, locks the front door, secures the chain and the deadbolt. He collects himself.

KEVIN
This is my house. I can't be afraid. I have to defend it.

He runs up the stairs.

207 EXT. HOUSE - LATER 207

All of the upstairs and downstairs lights are on. A beat, and the attic lights go on.

208 INT. McCALLISTER HOUSE - LIVING ROOM 208

Kevin pushes a wing chair to the window and turns it around so that the back faces out. He turns the chair that's already at the window around so that it too faces out. He runs out.

== Script Fly.com ==


209 INT. CLOSET 209

The door opens. Kevin reaches up INTO CAMERA and snares a quick pair of men's hats from the shelf.

210 INT. BROOM CLOSET 210

The door opens. Kevin reaches inside.

211 INT. BUZZ'S ROOM 211

Kevin closes his eyes as he passes the horror poster, crossing to a poster of a mean shirtless hunk of a sports hero which he unpeels from the wall.

212 INT. JEFF'S ROOM - CLOSEUP - JUNK DRAWER 212

The junk drawer in Jeff's desk. Kevin rummages through the unrelated, miscellaneous crap, coming up with a laugh box.

213 INT. MEGAN'S ROOM 213

Kevin grabs her portable TV and exits with it, pulling the cord from the wall.

214 CLOSEUP - HALL CARPET 214

The tarantula crawls across the carpet, hunkering down as Kevin's feet pass, followed by the TV cord.

215 INT. FAMILY ROOM 215

Kevin's removed the stereo speakers from the cabinet in the family room. He carries one of them into the kitchen and sets it up on the counter. He's careful not to disconnect the wiring. He stands aside and points the VCR remote from the kitchen into the family room. A beat and LOUD SOUND comes through the speakers, causing him to jump.

216 INT. FOYER 216

He comes down the stairs with Buzz's blaster and a load of his parent's clothes on his arms and a large Steif dog under his arm. He places the blaster by the front door.

== Script Fly.com ==


217 INT. BASEMENT 217

Kevin hurries down the stairs, races to the workbench, grabs a jar of roofing nails and a hammer.

218 EXT. HOUSE - GARAGE 218

Kevin runs out to the garage and turns on the light.

219 INT. GARAGE 219

Kevin grabs a large coil of thick, fiber rope off the wall and puts it around his neck. He puts a canoe oar under each arm and takes a full, new paint can in each hand. He waddles back to the house.

220 EXT. ATTIC WINDOW 220

Kevins opens the attic window and throws out a length of rope.

221 EXT. BACK YARD 221

With the other end of the rope in hand, Kevin climbs a wooden ladder to a tree house in an old apple tree in the yard.

222 INT. GARAGE 222

He takes a propane torch off the workbench. There's some guilt involved, since he's not allowed to play with that or any other form of fire-producing material. But this is an emergency. He squeezes the trigger on the torch handle, causing a spark which IGNITES the escaping GAS and SHOOTS a six-inch FLAME. Kevin grins with satisfaction. He grabs his father's fishing tackle box and a hot glue gun. He holds the torch under his arm, the tackle box and glue gun in one hand and with the other takes up a stack of asphalt roof shingles left over from a summer roofing job. He turns off the light with his chin and returns to the house.

223 EXT. HOUSE - LATER 223

A Domino's Pizza delivery car pulls into the driveway. The delivery boy, who we remember from earlier, walks to the porch.

A note attached to the front door. It's written in child's hand, it reads: "BACK DOOR, PLEASE."

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223 CONTINUED: 223

The Pizza boy reads the note and shrugs. The back door is no problem for him. He hops down off the porch and walks around to the back door.

224 INT. FAMILY ROOM 224

Kevin is listening to BRENDA LEE'S "Rockin' Around The Christmas Tree." The DOORBELL RINGS. Kevin jumps up, turns OFF the CD PLAYER, turns ON the VCR and sneaks into the kitchen.

225 EXT. PORCH 225

The Pizza Boy tries to look in the window. The kitchen door curtains are closed. He knocks. A voice comes from inside.

MAN (V.O.)
Who is it?

PIZZA BOY
Domino's, sir! I have your pizza.

226 CLOSEUP - TELEVISION 226

The mobster MOVIE fast-forwards, stops, and the mobster says...

MOBSTER (V.O.)
Leave it on the doorstep and get the hell outta here.

The picture freezes. MUTE comes on and it steps to the next cut.

227 EXT. PORCH 227

The Pizza Boy is startled by the angry tone of the man's voice.

PIZZA BOY
(timidly)
Okay. But what about the money?

228 INT. KITCHEN 228

Kevin holds the remote towards the family room. He un-pauses it.

(CONTINUED)

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228 CONTINUED: 228

MOBSTER (V.O.)
What money?

Kevin hits pause, mute and stop.

PIZZA BOY (O.S.)
You have to pay for the pizza, sir.

229 CLOSEUP - TELEVISION 229

The picture unfreezes.

MOBSTER (V.O.)
That a fact? How much do I owe you?

230 EXT. PORCH 230

The Pizza Boy looks at the ticket.

PIZZA BOY
$11.80, sir.

231 INT. KITCHEN 231

Kevin counts out twelve dollars of Buzz's money. It's difficult for him. He lifts the doggie door and flips the money out.

232 EXT. PORCH 232

The Pizza Boy reaches down for the money and is disappointed to see that it's only twelve dollars.

MOBSTER (V.O.)
Keep the change, you filthy animal!

PIZZA BOY
(under his breath)
Cheapskate.

233 INT. KITCHEN 233

Kevin hits the play button.

MOBSTER (V.O.)
I'm gonna give you to the count of ten to get your ugly, yella, no-good ass off my property...

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234 EXT. PORCH 234

The Pizza Boy listens fearfully.

MOBSTER (V.O.)
... Before I pump your guts fulla lead.

PIZZA BOY
I'm going!

That's enough. The kid jumps the porch railing, crashes into the trash cans, falls on his face, picks himself up and scrambles to his car.

MOBSTER (V.O.)
One! Two!... Ten!

235 CLOSEUP - PIZZA CAR - REAR TIRES 235

They SPIN and the car zips OUT OF FRAME.

236 INT. KITCHEN 236

Kevin cautiously opens the door and retrieves his pizza. He comes back in, grinning.

KEVIN
A lovely pizza just for me.

237 EXT. NEIGHBORHOOD HOUSE 237.

Marv and Harry have loaded the last of their goods into the van. Marv closes the door. Harry is in the van. The MOTOR is RUNNING. Marv jumps in.

HARRY
These S.O.B.s must keep their money in stocks. They didn't have dick.

MARV
Let's go across the street and make up for it.

Harry puts the van in reverse and backs out of the driveway.

238 EXT. NEIGHBORHOOD 238

The van backs out of the driveway and pulls ahead to the McCallister house.

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239 INT. VAN 239

Harry and Marv look out. They exchange puzzled glances and look again to the house.

240 THEIR POV 240

The lights are all on. Two chairs are turned toward the window. We can see the back of a man's head and the back of a woman's head. They're both wearing hats and jerking slightly back and forth.

241 INT. VAN 241

Marv is completely baffled. He shifts his eyes slightly to the dining room window.

242 EXT. HOUSE 242

A shirtless sports hero bobs past the dining room window.

243 INT. VAN 243

Harry looks around Marv. They're both confused.

MARV
Did they come home?

HARRY
From Europe?

They shrug and continue to watch.

244 INT. HOUSE - DINING ROOM - CLOSEUP - TOY ROBOT 244

The sort that reverses direction when it strikes an object. The robot is running between two dining room walls, contained by a third wall and a row of hardcover books. CAMERA FOLLOWS the robot as it travels between the walls. CAMERA RISES and WIDENS to reveal a straightened coat hanger taped to the robot. The life-size sports hero cut-out from Buzz's room is taped, from the back to the hanger which runs up the spine. "ROCKIN' AROUND THE CHRISTMAS TREE" is playing.

245 INT. LIVING ROOM - CLOSEUP - PIANO KEYS 245

Kevin's uncertain fingers play with the keys. CAMERA MOVES DOWN FROM the keys TO Kevin's foot. A pair of taut strings are tied to his ankle. He's wiggling his foot to the music.

(CONTINUED)

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245 CONTINUED: 245

CAMERA TURNS AWAY to reveal, sitting in the chairs at the window, the mannequins from the basement. They're dressed in Kate and Peter's clothes. String is tied around their waists. The wiggling of Kevin's foot rocks the mannequins in time to the music.

246 INT. VAN 246

A confused and worried Harry and Marv continue to watch the activity. Marv turns to Harry.

MARV
Somebody's in there.

HARRY
Yeah. We can't sit here like this with a van fulla loot. Maybe they're leaving tomorrow.

247 EXT. HOUSE 247

The van pulls away. CAMERA PANS TO the dining room window. Kevin's head peers up over the windowsill. Seeing the van pull out of the driveway, Kevin smiles to himself.

248 INT. MASTER BEDROOM - LATER 248

Kevin finishes flossing his teeth, shuts off the bathroom light, turns ON the TV, crosses to the bed and gets in. JOHNNY CARSON.

KEVIN
Heeeeeeeere's Johnny.

Kevin watches for a moment before the lonely thoughts creep into his head. He turns to the nightstand. He picks up a family portrait in a silver frame.

Kevin pushes out his lower lip to keep from crying as he looks at the photo.

KEVIN
I didn't mean it. If you come back, I'll never be a pain in the butt again. I promise.

He searches for and finds his strength. He addresses the photo.

(CONTINUED)

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248 CONTINUED: 248

KEVIN
Good night.

Kevin looks around the room. An instinctive reaction to what will be an embarrassing act. He kisses the picture and puts it back on the nightstand. He turns off the light.

249 CLOSEUP - TELEVISION 249

Johnny Carson is reading kid's letters to Santa Claus.

250 EXT. PARIS - NIGHT 250

A cold sun is a moment away from rising.

251 INT. ROB McCALLISTER'S APARTMENT - GUEST ROOM 251

Peter is in bed. He's not sleeping. He's staring out the window.

252 CLOSEUP - MEGAN 252

She's in bed with Linnie. She's not sleeping. CAMERA SLIDES OVER TO Linnie. She's not sleeping, either.

253 CLOSEUP - JEFF 253

He's in bed with Fuller. Jeff can't sleep either.

254 CLOSEUP - BUZZ 254

He's snoring like a bear.

255 INT. GUEST ROOM 255

Peter is now sitting up in bed, watching the sunrise. Jeff enters the room.

JEFF
Hi, Dad. Couldn't sleep.

Peter motions for Jeff to come in. Jeff hops on the bed. Linnie and Megan appear at the door.

LINNIE
Hi, Dad.

(CONTINUED)

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255 CONTINUED: 255

PETER
What're you guys doing up?

The two girls sit beside Jeff and Peter on the bed. Linnie looks up at Peter. Troubled.

LINNIE
You hear anything from Kevin?

Peter shakes his head.

MEGAN
How about Mom?

Peter shakes his head and checks his wristwatch.

PETER
She should be in Rome. Getting ready to board a plane to New York...

256 INT. ROME AIRPORT 256

A large, very crowded airport. Guards stand at all of the entrances, armed with semi-automatic weapons. An exhausted Kate has just retrieved her baggage from the claim area. She carries the heavy bags through the airport. Kate looks around, confused, asking people for help.

KATE
Excuse me... Could you help me?... I'm looking for my gate... I'm going to New York... The twelve o'clock flight... Excuse me... Could you...

Everyone Kate comes in contact with either ignores her or doesn't understand English. Finally, an Italiat AIRPORT ATTENDANT stops, examines Kate's ticket and points down the long hallway.

AIRPORT ATTENDANT
(points down long hallway)
Gate 33. But hurry...

He points to a digital wall clock that reads: 11:57.

Only three minutes until Kate's flight departs.

(CONTINUED)

256 CONTINUED: 256

Kate turns and begins to run down the hallway, carrying the heavy baggage with her. She glances up. Gate 4 is above. She is nearly thirty gates away.

Kate turns on the steam. She begins to run. With all of her heart and soul. Kate looks up.

257 KATE'S POV - MOVING 257

The gate signs move by over her head. Gate 9... Gate 10... followed by another digital clock.

It CLICKS to 2:58.

Two minutes until flight time.

258 BACK TO SCENE 258

Realizing that her excessive bags are slowing her down, Kate drops the heaviest piece of luggage. The Louis Vittan.

Kate continues to run. Still not moving fast enough, she drops her other suitcase. An expensive floral printed bag. Kate again glances upward.

259 KATE'S POV - MOVING 259

More gates fly by. Gate 19... Gate 20... Another digital clock. CLICKS to 2.59.

One minute to takeoff.

260 BACK TO SCENE 260

Kate runs faster. She drops both shoulder bags to the floor. Free of all luggage.

Several feet ahead is an x-ray metal detector. A long line of almost thirty people wait to go through the metal detector. Through the metal detector, Gate 33 is visible. The flight attendant is about to close the boarding door.

There's no time to waste. Kate hurriedly removes her diamond ring, bracelet and Cartier wristwatch, dashing past the line of people moving toward the metal detector. Before passing through, Kate gives the elderly security guard her ring, bracelet and wristwatch.

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260 CONTINUED: 260

KATE
Merry Christmas.

The old Italian man stares in shock. Kate dashes through the detector gate. Unscathed. Kate arrives at Gate 33, just as the door is about to close. She swiftly inserts her foot into the closing boarding door. The Flight Attendant tries to stop Kate, but she rushes into the boarding tunnel.

261 INT. BOARDING TUNNEL 261

Kate runs through. The boarding tunnel begins to move away from the airplane. The plane is about to close its doors. Kate leaps from the moving tunnel, inside the airplane. The metal airplane door closes right behind her.

262 INT. AIRPLANE 262

Kate collapses against the wall, catching her breath. Heart beating fast. A relieved smile on her face. She's going home.

263 INT. GROCERY STORE - NEXT DAY 263

Kevin is pushing a grocery cart. He's wearing a hat that's pulled down over his eyes. The collar on his coat is turned up. He stops at the dairy section and picks up a carton of milk.

264 INT. STORE - BREAD AISLE 264

Kevin comes down the aisle. He selects a loaf of bread. A WOMAN shopper comes up behind him.

WOMAN
Pushing the cart for Mommy?

KEVIN
Yes, ma'am.

WOMAN
What a good little helper!

KEVIN
Excuse me.

The Woman stops.

(CONTINUED)

== Script Fly.com ==



264 CONTINUED: 264

KEVIN
What's the stuff you put in the washing machine to make clothes feel as fluffy soft as a kitten and smell as fresh as a springtime breeze?

The Woman is puzzled by the request.

KEVIN
It's for... Mommy.

WOMAN
Fabric softener. Two aisles over.

KEVIN
Thank you and have a most merry Christmas.

He turns his cart around and heads up the aisle.

265 INT. STORE - CHECKOUT COUNTER 265

A college-age GIRL begins ringing up Kevin's purchases. He smiles at her. She looks at him curiously. He picks up a Woman's Day and leafs through it. She rings up the milk, fabric softener, bread, soup, kitchen matches, Saran Wrap, a microwave dinner. He points the dinner out to the Checkout Girl.

KEVIN
Are those any good?

CHECKOUT GIRL
I don't know.

KEVIN
I'll give 'em a whirl.

He goes back to the magazine. The Girl rings up a jar of jelly, a bottle of Tide liquid, a four-pack of toilet paper. Kevin turns away a little as she rings up the TP.

KEVIN
I wish I could use the stove. I'd make some of these Macafurters.

He shows her a picture of Macafurters in the magazine.

KEVIN
They look good, don't they?

(CONTINUED)

== Script Fly.com ==


265 CONTINUED: 265

He smiles. The Girl nods. She can't figure him out. She rings up a large package of plastic Army men.

KEVIN
For the kids.

The Girl picks up the final item -- a quart carton of orange juice.

KEVIN
Hold on.

He hands her a coupon.

KEVIN
It was in the paper this morning.

She rings up the orange juice, less the coupon savings.

CHECKOUT GIRL
$18.73.

KEVIN
Okay.

Kevin reaches into his jacket and takes out an envelope. He removes a Christmas card.

It's a kid's card. Kevin opens it.

266 INSERT - CARD 266

Inside is a new twenty dollar bill and the inscription -- MERRY CHRISTMAS, KEVIN. LOTS OF LOVE, AUNT HAZEL.

267 EXT. STORE 267

Kevin comes out of the store carrying two grocery bags. It's a bigger load than he anticipated. He balances one bag on his knee to free a hand to pull his cap down and adjust his collar around his face. He hefts the bags and starts home.

A police car comes down the alley and turns.

Kevin's face fills with instant fear as he catches the police car out of the corner of his eye.

268 INT. POLICE CAR 268

Officer Costello, the same officer who chased Kevin yesterday, is driving. The cop makes his turn and glances in his mirror.

== Script Fly.com ==


269 CLOSEUP - REARVIEW MIRROR 269

Kid's leather jacket rounding the corner at the drugstore.

270 INT. POLICE CAR 270

Officer Costello hits the brakes and throws the car into reverse.

271 EXT. SHOPPING CENTER 271

The police car backs into an aisle and pulls out, going the opposite direction. It whips around the drugstore corner. The police car cuts around the corner and passes THROUGH FRAME.

272 INT. POLICE CAR 272

Officer Costello scans the parking lot. He's puzzled.

273 COP'S POV - OUT WINDSHIELD 273

A few cars. No sign of Kevin.

274 EXT. SHOPPING CENTER 274

The police car makes a big turn and heads back. It pulls up to the drugstore.

It parks alongside a big, red charity toy drop-off box flanked by food donation barrels. The Cop gets out and enters the drugstore.

A mother and child come out of the drugstore. While the mother waits at the drugstore door, her five-year-old daughter runs to the toy drop-off box with a big cannister of Lincoln Logs. The box features a painted wood Santa holding an open bag that empties into the box.

The little girl stands on tiptoes and heaves the cannister into the box.

The cannister sails into the bag. WHAM! We hear a PAINED CRY.

KEVIN (O.S.)
Owww!

(CONTINUED)

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274 CONTINUED: 274

The girl's eyes open wide with horror. She backs away from the box and takes off. A beat and Kevin rises up out of the toy box, rubbing his head. Kevin looks around, deems it safe and jumps out of the box. He reaches into the barrels for his groceries and dashes away.

275 INT. 747 AIRLINER 275

Kate stands in the aisle of the airliner, making a call on a credit card telephone. The FLIGHT ATTENDANT'S voice ECHOES over the PA.

FLIGHT ATTENDANT (V.O.)
We should be arriving at New York's J.F.K. Airport in approximately three hours...

Kate listens intently. She hears a RINGING on the opposite end of the telephone. Her face lights. Hopeful.

KATE
It's ringing.

276 INT. McCALLISTER HOUSE 276

The PHONE is RINGING. And RINGING.

277 INT. AIRPLANE 277

Kate looks at her watch and figures the time difference. Puzzled and concerned, she hangs up and walks back to her seat.

278 EXT. ALLEYWAY 278

Kevin walks down the alley with his groceries. The bags are soft from wear and pose a terrible threat to break open. Something catches Kevin's eye. He stops and looks into a back yard.

279 KEVIN'S POV 279

A large, picture window off a big family room. Grandparents have just arrived for Christmas and are swarmed by adoring children. Hugs and kisses and great good cheer.

280 BACK TO SCENE 280

Kevin watches the moment with a sinking heart. His eyes fill with tears. His lip quivers. The booming voice of the grandfather carries out of the house. Kevin swallows back his tears and turns away.

Kevin continues on his lonely way. A dozen steps and the bottoms burst on both bags and the groceries tumble to the ground.

281 INT. McCALLISTER HOUSE - BASEMENT - LATER 281

Kevin is doing laundry. He STARTS the WASHING MACHINE. He folds a pair of his underwear and loads it into a laundry basket. He lifts the basket and heads up the stairs.

282 EXT. HOUSE - VAN 282

The Ford van is parked deep in the driveway of the house next to the McCallister's.

283 INT. VAN 283

Harry and Marv are studying the back of the McCallister house.

HARRY
I can't figure it.

MARV
Right now, it don't seem like anybody's home. Cops come by, knock at the door...

HARRY
My bet is it's bullshit.

MARV
Yeah? What's that?

284 THEIR POV - DOG 284

scoots from the back yard to the porch.

285 INT. KITCHEN 285

Kevin pulls on a length of fishing line.

== Script Fly.com ==


286 EXT. McCALLISTER BACK PORCH 286

The stuffed dog leaps up the porch and zips in the doggie door.

287 INT. VAN 287

Harry and Marv look out. They're baffled. Harry opens the door.

MARV
What're you doing?

HARRY
I'm not convinced.

288 EXT. BACK YARDS 288

Harry crosses the neighbors' yard to the McCallisters' yard.

289 INT. KITCHEN 289

Kevin is doing dishes. He glances out the window. He freezes.

Kevin sees Harry, sneaking across the yards.

A flash of fear rushes through Kevin. He's too prepared to let it cripple him. He pulls the kitchen curtains closed and jumps down from the chair he's standing on.

290 INT. FAMILY ROOM 290

Kevin races into the family room and slams ON the VCR. He grabs the remote and dashes into the kitchen. He grabs the firecrackers off the counter. He throws open the cabinet under the sink and takes out the trash can. He runs to the stove and turns on the gas.

291 EXT. HOUSE - BACK PORCH 291

Harry walks up the steps and tries to peek in the drapes. He steps back and pushes the doggie door with his foot.

292 INT. KITCHEN 292

Kevin nervously watches the door. The doggie door flaps as Harry kicks it. The DOOR KNOB RATTLES.

(CONTINUED)

== Script Fly.com ==


292 CONTINUED: 292

Kevin hits the REMOTE. The MOVIE STARTS.

MAN (V.O.)
Awright, Johnny. But what about my money?

MOBSTER (V.O.)
What money?

293 EXT. PORCH 293

Harry puts his ear to the door.

MAN (V.O.)
Acey said you'd have some dough for me.

MOBSTER (V.O.)
That a fact? How much do I owe you?

294 INT. KITCHEN 294

Kevin's eyes are locked on the door. He holds the firecrackers.

MAN (V.O.)
Acey said ten percent.

MOBSTER (V.O.)
Too bad Acey ain't in charge no more.

MAN (V.O.)
What do you mean?

295 EXT. PORCH 295

Harry is completely mystified as to who could be in the house.

MOBSTER (V.O.)
He's upstairs taking a bath. He'll call you when he gets out.

Harry steps back on the porch and looks up to the second floor.

296 CLOSEUP - TELEVISION 296

The Mobster threatens the flunky.

MOBSTER (V.O.)
I'll tell you what I'm gonna give you, Snakes.

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297 EXT. PORCH 297

Harry mouths, "Snakes?"

298 INT. KITCHEN 298

Kevin gets ready.

MOBSTER (V.O.)
I'm gonna give you to the count of ten to get your ugly, yella, no-good ass off my property before I pump your guts fulla lead.

299 EXT. PORCH 299

Harry backs away from the door.

MAN (V.O.)
Awright, Johnny. I'm sorry. I'm goin'.

300 INT. KITCHEN - CLOSEUP - FIRECRACKERS 300

Kevin holds the strand of firecrackers to the flame. It ignites. He drops it in the wastebasket.

MOBSTER (V.O.)
One! Two!... Ten!

Kevin REMOTES the sound OFF as the FIRECRACKERS GO OFF.

301 EXT. PORCH 301

Harry leaps off the porch and takes off for the van.

302 INT. KITCHEN 302

Covering his ears, Kevin winces as the FIRECRACKERS BLOW.

303 INT. VAN 303

Harry jumps into the van and slams the door.

MARV
What happened?!

HARRY
I don't know who's in there but somebody just got blown away.

(CONTINUED)

== Script Fly.com ==


303 CONTINUED: 303

MARV
Huh?

HARRY
Somebody beat us to the job. They're in there. Two of 'em was arguing. One blew the other one away.

MARV
Like who?

HARRY
I don't know. I thought I recognized one of the voices. And I know I heard the name Snakes before.

MARV
Snakes? I don't know no Snakes.

HARRY
I know I heard that name before.

He shrugs it off and STARTS the ENGINE. Marv stops him.

MARV
Hold it. Let's wait and see who it is. We're working this neighborhood, too. Say we got fingered and the cops start asking about a murder in the area. Wouldn't hurt to have a face to go with the question.

HARRY
Good idea.

304 INT. FRENCH RESTAURANT - NIGHT 304

A stuffy, expensive French restaurant. A string quartet plays a version of "God Rest Ye Merry Gentlemen." The McCallister family is seated at a large table in the rear of the restaurant. Everyone is here. Rob and his family, Frank, Leslie and their family and Peter and the kids. Spirits are high as everyone toasts the holidays with champagne. But Linnie's eyes are filled with tears. She excuses herself from the table and walks away. Peter notices and follows. He stops her in the hallway.

PETER
Linnie. What's wrong, sweetheart?

(CONTINUED)

== Script Fly.com ==


304 CONTINUED: 304

LINNIE
Nothin'.

PETER
What?

LINNIE
That song. Mom plays it on the piano for all of us. Every Christmas Eve.

PETER
Don't worry. Mom's okay. She's probably just landed in New York. She'll hop a quick flight to Chicago and be home in time for Christmas Eve with Kevin.

LINNIE
But she won't be here for Christmas. Kevin won't be here for Christmas. It won't even be like Christmas.

PETER
We're just gonna delay it a little bit...

LINNIE
I think it's a bad idea.

PETER
We don't have much choice, sweetheart.

LINNIE
Families shouldn't be apart on Christmas. No matter how mean they are to each other the rest of the year. Us here. Them there. It's stupid, Daddy. Christmas isn't about Paris.

Peter pauses, there's a lot of truth in what she's saying. He looks away and nods as he comes to a realization.

305 INT. JFK AIRPORT (NEW YORK) 305

Kate is pleading with a cynical TICKET AGENT.

KATE
I've been bumped?

TICKET AGENT
We're overbooked.

(CONTINUED)

== Script Fly.com ==


305 CONTINUED: 305

KATE
But it's an emergency. I've been bumped. You couldn't bump someone?

TICKET AGENT
Not for a personal emergency.

KATE
Only if you're overbooked.

TICKET AGENT
That's correct.

KATE
What about another airline?

TICKET AGENT
(taps computer)
Nothing.

KATE
Standby?

TICKET AGENT
There's a slim chance... But I doubt it. It is Christmas Eve. All of our flights are --

KATE
I know. I know. Overbooked. What am I supposed to do?

TICKET AGENT
I suggest you get a hotel room in the city. Tomorrow... Christmas morning... We'll have more openings...

KATE
No. I can't do that. I need a flight today.

TICKET AGENT
Then you'll have to wait here. Maybe a seat will open up. After all, it is the holiday season. Miracles can happen.

Kate glares at the man and takes a seat. Kate is about to cry or scream. A curly haired man in his late thirties, GUS POLINSKY, is sitting beside her. Gus is dressed in his travelling clothes. A sky blue banlon shirt, sansabelt slacks, plastic loafers and a red satin jacket with the words "GUS POLINSKI AND THE KENOSHA KICKERS" emblazened across the back.

== Script Fly.com ==


305 CONTINUED: (2) 305

A accordion case sits on the floor beside Gus. Friendly and talkative, Gus turns to Kate.

GUS
Going home for the holidays?

Kate's not much interested in talking.

KATE
Yeah.

GUS
Me too. You from Wisconsin?

KATE
Chicago.

GUS
Hey. We're practically related.
(extends his hand)
Gus Polinski. Polka king of the midwest. This is my band... The Kenosha Kickers...

Gus points to a row of men, also seated here, dressed in pastel, banlon shirts and polyester slacks, wearing red satin jackets and holding their packed musical instruments. Kate gives a small wave to the men. Gus continues to speak with Kate.

GUS
You a polka fan?

KATE
A little...

GUS
Ever heard of the 'I Don't Want Her You Can Take Her She Can't Stuff the Kielbasa Polka'?

KATE
Sounds familiar...

GUS
That's us. Sold six hundred and fifty-eight copies. In Sheboygan alone. That's a record for a polka band.

KATE
Congratulations.

(CONTINUED)

== Script Fly.com ==


305 CONTINUED: (3) 305

GUS
Yeah. We were playing a 'Holly and Hops' party at the Brooklyn V.F.W. last night. We got a Christmas gig lined up tomorrow at the Milwaukee Jaycees... But they bumped us from our flight.

KATE
Yeah. Me too. You on standby?

GUS
Naw. I sent Stash, my clarinet player, to 'Avis'... He's gonna runt us a truck. We're driving home.

KATE
Driving? From here to Wisconsin? That's a two day trip.

GUS
Not with Stash driving. We'll get there right behind Santy Claus. First thing in the morning.
(pauses)
Hey... We'll be passing through Chicago... Want a lift?

Kate pauses, thinking.

306 EXT. McCALLISTER HOUSE - DRIVEWAY 306

Harry and Marv's van is still parked in the drive.

307 INT. VAN 307

Harry and Marv are sleeping, snoring bark strippers.

308 EXT. McCALLISTER HOUSE - BACK PORCH 308

Kevin comes outside. He slams the door.

309 INT. VAN 309

Harry opens one eye. He sits up, realizing he's fallen asleep during his shift. He looks out the window.

== Script Fly.com ==


310 HARRY'S POV 310

Kevin walks down off the porch with a saw and disappears into the back yard.

311 INT. VAN 311

Harry smacks Marv. He wakes with a start.

MARV
What?!

HARRY
We're getting scammed by a kindergartener.

MARV
Huh?

312 EXT. HOUSE - BACK YARD 312

Kevin saws the top off a six-foot fir tree behind the garage.

313 INT. LIVING ROOM - LATER 313

Kevin has put the little tree into the tree stand. He's found lights and ornaments and is decorating the tree.

314 EXT. HOUSE - BACK YARD 314

Marv is on the back porch, trying to look in the doggie door. Harry is on the other corner. He peeks in a window.

315 INT. LIVING ROOM - CLOSEUP - KEVIN 315

THROUGH the tree. He hangs a round, red glass ornament, blocking his face. A beat and he gently pushes the ornament aside and looks ahead fearfully.

316 KEVIN'S POV 316

PAST the ornament, THROUGH the tree TO the window and Harry's face peering in. The ornament slowly returns to its original position. We see Kevin reflected in its surface. Kevin yells at the top of his voice.

KEVIN
Dad! Can you come here and help me?!

== Script Fly.com ==


317 EXT. HOUSE - BACK YARD 317

Marv has joined Harry. Harry smiles.

HARRY
The kid we saw the other day. He lives here.

MARV
If the kid's there, the parents gotta be.

HARRY
(shakes his head)
No. He's home alone.

Marv grins.

318 INT. HOUSE - BUZZ'S ROOM 318

Kevin runs in, grabs Buzz's BB gun off the rack above his bed, whips open his nightstand drawer and grabs a box of BBs. He dashes out.

319 EXT. HOUSE - ATTIC WINDOW 319

Kevin appears in the window with a BB gun. The rope hangs out the window. Kevin opens it and looks out.

320 KEVIN'S POV 320

Next door. Harry and Marv walk toward their van. They are talking. Kevin listens. Marv is incredulous.

MARV
What're we leaving for?

HARRY
There's no hurry. It's just a kid. We'll unload the van, take a shower, get a bite to eat and come back when it's dark... around nine o'clock...

Kevin listens intently. Harry and Marv continue to the van.

HARRY
It'll be a lot easier dealing with the kid at night.

(CONTINUED)

== Script Fly.com ==


320 CONTINUED: 320

MARV
(smiles)
Yeah. Kids are ascared of the dark.

HARRY
If I put on my cop suit, we won't even have to bust down the door.

They laugh and get inside the van. The van backs out of the driveway.

321 BACK TO SCENE 321

Kevin's face is filled with concern, turning to worry and fear. He whispers to himself in a voice filled with fear.

KEVIN
Mom. Where are you?

Polka version of "HAVE A HOLLY, JOLLY CHRISTMAS" FILLS the SOUNDTRACK. We...

CUT TO:

322 NEW JERSEY TURNPIKE 322

A bright yellow Astro van barrels along the highway.

323 INT. ASTRO VAN 323

STASH, a curly haired fellow, drives. CAMERA PANS TO the back of the van. Gus and his band sit here, playing their instruments, and singing along. Gus leads the vocals and plays accordion. Kate sits amongst the polkateers. A forced smile on her face.

324 EXT. TOWN SQUARE 324

The square has been elaborately decorated for Christmas and featues a live SANTA and a pair of female elves. Kids are lined up, waiting to talk to Santa. Kevin, hat pulled down over his eyes, is next in line. Santa scoots a kid off his knee, adjusts his beard, rubs his numb leg and calls for the next child. Kevin approaches. Santa pats his knee.

(CONTINUED)

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324 CONTINUED: 324

KEVIN
I'd rather stand if that's okay. I'm a little old to sit on your lap.

SANTA
Whatever.

KEVIN
I know you're not the real Santa Claus. I believe in him. Don't get me wrong. My brothers and sisters give me a lot of crap about it but I don't care. I know you're not him, but I also know that you work for him and you tell him stuff so I'd like you to tell him something this year from Kevin McCallister, 1131 Rivard Boulevard. Do you need the phone number?

Santa shakes his head, "no."

KEVIN
Okay. This is extremely important. Would you please tell him to cancel the blaster, the V.C.R., the T.V. and the Dynabeast Assault Vehicle, Night-Blazer Air Fortress and the complete set of Dreadslayer Men and tell him instead that I just want my family back.

Santa doesn't understand.

KEVIN
No toys. Nothing but Peter, Kate, Buzz, Megan, Linnie and Jeff and possibly my aunt and uncle and my cousins but I'm not sure if I made them disappear or if they went to France anyway and didn't stay with my Uncle Rob. Okay?

SANTA
Okay.

KEVIN
Thanks.

He starts to walk away.

(CONTINUED)

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324 CONTINUED: (2) 324

SANTA
You want a candy cane?

KEVIN
No, thanks. I don't want to spoil my appetite.

He pulls his hat down over his eyes and takes off. Santa is completely baffled.

325 EXT. STREET - LATER 325

Kevin is walking home. It's dark. The street lights are on. Kevin is walking slowly. He's looking at the houses.

326 HIS POV - MOVING 326

A house with lights around the door, lights burning in big windows. People inside celebrating. Kids running around, grandparents, aunts, uncles, cousins. It seems as if their excitement and joy was made in the extreme to emphasize Kevin's sorrow.

327 KEVIN 327

continues to shuffle down the sidewalk, eyes on the house he's passing. He looks forward and stops suddenly. A young MAN and woman, she carrying a baby, he loaded with gifts, walking from their car which is parked far down in a crowded driveway to the sidewalk of the house Kevin is watching. Kevin has nearly rammed them.

MAN
Whoa! Watch it.

Kevin looks up at the Man.

KEVIN
Sorry.

MAN
(friendly wink)
You better get home. It's Christmas Eve.

KEVIN
(nods)
Yes, sir.

The young family continues up the walk toward the house. Kevin stands at the foot of the walk. Watching. CHURCH BELLS RING in the distance.

Kevin's eyes are brimming with tears. As strong as he wants to be, it's too much for him. A tear falls. He wipes it away, only causing more to fall.

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328 INT. HOUSE 328

Kevin is framed in the door of the holiday house as the young family passes off the baby and the gifts and takes off their coats. Great warmth and cheer. CHRISTMAS MUSIC is playing. Children are running wild, old men are laughing, grannies are yakking. It's everything Kevin wants. He stands like a sobbing statue at the end of the walk, lit by a coach light, wiping tears from his cheeks with the backs of his cold, bare hands. The door closes on him.

329 EXT. CHURCH 329

A small, old frame church. We can hear the voices of a CHOIR, rehearsing for the midnight mass. Kevin approaches the church slowly, apprehensively. He looks up at the steeple, listens to the sweet voices inside mixing with the RINGING BELLS. Kevin gathers his courage and walks in.

330 INT. CHURCH 330

A few people sit in the first few rows -- people involved with the program. An elderly woman and her husband sit several rows back. They're praying. Further back, we see the silhouette of a man sitting alone. Kevin enters. He peels off his hat and holds it tight to his belly.

331 HIS POV - MOVING 331

into the light, spaciousness and beauty of the old church.

332 BACK TO SCENE 332

Kevin looks up into the ceiling as he slowly makes his way down the aisle. He slips into a pew and sits. He unzips his jacket a little bit and looks to his left.

The silhouetted man sits across the aisle from Kevin. The man leans forward, out of the shadows and into the light.

It is MR. SKELETON.

MR. SKELETON
Hiya.

Kevin's face fills with fear. He stands, moves into the aisle to leave. Skeleton's arm shoots out and grabs Kevin's arm. He looks into Kevin's eyes.

MR. SKELETON
No. Please. Stay.

(CONTINUED)

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332 CONTINUED: 332

Kevin stares incredulously at Mr. Skeleton's face. Up this close, Skeleton's eyes are warm, comforting. His smile is friendly. Kevin calms. Skeleton moves over, patting the seat next to him.

MR. SKELETON
C'mon. Sit down.

A still suspicious Kevin sits down beside Mr. Skeleton, who turns and raises an eyebrow to Kevin.

MR. SKELETON
I hear the kids. Hear their voices on the telephone. The crank calls. Hear 'em laughing when I go out to get my mail. Hear their whisperin'. Don't know exactly what they're sayin'... But, I figure... kids need a guy like me to make up stories about. Makes their lives more exciting.

Kevin gives an embarrassed nod. The old man points a crooked, old finger up to the choir, toward a pretty, twelve-year-old girl.

MR. SKELETON
See that girl?

KEVIN
Yeah...

MR. SKELETON
You know her?

KEVIN
I don't go to this church.

MR. SKELETON
Hmmm?

KEVIN
(louder)
I don't go to church here. I don't think I know her.

MR. SKELETON
Oh. That's too bad. She's a pretty girl. Spittin' image of my granddaughter.

KEVIN
Yeah?

(CONTINUED)

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332 CONTINUED: (2) 332

MR. SKELETON
Well. She was. It's been almost two years since I saw her.

KEVIN
Two years?...

MR. SKELETON
(nods)
Moved to California with her parents. They don't come back much. Especially during the snow months.

KEVIN
(he can relate)
It's tough bein' separated from your family.

MR. SKELETON
That's why I get here nice and early for all the masses... Just to watch that little girl sing. I don't feel so empty afterwards.

Kevin nods, touched. The old man looks up at the ceiling, changing the subject.

MR. SKELETON
I was baptized in this church.

Kevin looks up.

MR. SKELETON
I got married in this church. My boys got married in this church. I said goodbye to my wife in this church.

Kevin looks down from the ceiling to Mr. Skeleton. Kevin pauses.

KEVIN
You got divorced in a church?

333 CHOIR 333

finishes their number and looks back to the back of the church as we hear the old man SNORT and CHUCKLE.

334 BACK TO SCENE 334

Kevin smiles.

(CONTINUED)

== Script Fly.com ==



334 CONTINUED: 334

Mr. Skeleton pats him on the knee and stops his laughter. He takes his hankie out and blows his nose with a loud honk!

MR. SKELETON
I don't laugh too much anymore, but you got me.
(puts back hankie)
What I meant was... was that the services for my wife, when she died, were here. In this church.

Kevin feels terrible.

MR. SKELETON
It won't be too long before they have my services here.

KEVIN
You shouldn't say that.

MR. SKELETON
I'm an old man. I've had a lot of living.
(pause)
I'd like to be with my wife again.

KEVIN
Is that possible?

MR. SKELETON
I believe it. Up in the Kingdom. Not here.
(points)
Up there.

KEVIN
Oh.

MR. SKELETON
This time for eternity.
(pause)
You been a good boy this year?

Kevin looks up at the old man. After a long beat, he shakes his head "no."

MR. SKELETON
Fighting?

Kevin nods.

MR. SKELETON
Backtalking? Disrespecting?

(CONTINUED)

== Script Fly.com ==



334 CONTINUED: (2) 334

Kevin nods.

MR. SKELETON
Telling fibs?

Kevin thinks.

KEVIN
A few.

MR. SKELETON
Maybe you oughta tell Him.

KEVIN
Who?

The old man shifts his eyes up to the ceiling.

MR. SKELETON
Him.

KEVIN
Should I bother him on Christmas?

MR. SKELETON
He's open all year 'round.
Twenty-four hours a day.

KEVIN
Okay.

MR. SKELETON
He'll listen. You're a good soul.

KEVIN
I'm not sure if I am anymore.

MR. SKELETON
You are. Bad souls can't bring themselves to come in places like this.

KEVIN
Is that true?

MR. SKELETON
That's true. And you tell him about the trouble you had with your folks.

Kevin is startled that the old man knows.

KEVIN
You know about that?

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334 CONTINUED: (3) 334

MR. SKELETON
(nods)
Why do you think I came over to your house? Your folks wanted me to check up on you. Wanted me to tell you not to worry. They're doin' just fine.

Kevin smiles, an enormous weight has been lifted.

MR. SKELETON
Now... You get on your knees and you ask Him to fix things for you and your folks. You say please and you say thank you for all the other things He does for you. And then you go on home where you belong.

Kevin leans forward and kneels. He clasps his hands and bows his head. He closes his eyes and silently prays. Mr. Skeleton sits back and watches with a grin. Kevin finishes and sits back in the pew. He looks at the old man.

KEVIN
How long does it usually take for these things to work?

MR. SKELETON
Give him 'til morning.

Kevin nods. The old man holds out his hand.

MR. SKELETON
Nice talking to you on this Christmas Eve.

Kevin shakes his hand. It feels good to touch another person. Kevin gets up and walks out of the pew. He stops, turns back and pats him on the shoulder.

KEVIN
Say hello to your wife for me when you see her.

MR. SKELETON
I sure will. And I hope you get a big surprise when you get home.

Kevin smiles. He turns and walks up the aisle. He thinks about what the old man said. He's forgotten all about the crooks. Kevin stops cold, a look of panic comes over his face.

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335 EXT. CHURCH 335

Kevin blasts out of the church and tears off down the street. He glances up at the town clock. It reads: 7:05.

336 EXT. ALLEY 336

Kevin runs down the alley for home.

337 CLOSEUP - PIECE OF PAPER 337

in Kevin's house. Words and pictures. It's a battle plan for the house.

338 INT. McCALLISTER HOUSE - BASEMENT 338

Kevin empties a box of kitchen matches on the floor in front of the basement door. He reaches into his pocket for another package of firecrackers. He sprinkles them on the floor with the matches.

339 INT. FOYER 339

Kevin places his MicroMachines on the floor.

340 EXT. FRONT DOOR 340

Kevin opens the door and brings out a plastic bucket of water. He carefully pours it on the porch.

341 INT. BASEMENT 341

Kevin is painting the bottom stair with roofing tar. He sets the brush down and opens a bottle of liquid floor wax. He pours it on the second stair. He takes the brush again and begins coating the third stair with roofing tar.

342 INT. DINING ROOM 342

Kevin sets an electric fan and a big pillow on the dining room table. He walks to the dining room door and holds his hand over his head, estimating a height. He walks into the kitchen.

343 CLOSEUP - UPSTAIRS STAIR RAILING 343

Kevin secures a rope to the top of the railing.

== Script Fly.com ==


344 INT. KITCHEN - BACK DOOR 344

The propane torch Kevin brought in from the garage earlier is fixed above the door with duct tape. The nozzle points down over the door. A piece of wire is attached to the torch trigger. Kevin pulls on it. The torch ignites and shoots a flame. Kevin grins and attaches the wire to the doorknob.

345 CLOSEUP - BASEMENT STAIR RAILING 345

A cordlesas screwdriver removes a screw from the basement stair rail.

346 EXT. FRONT DOOR 346

Kevin comes out with another bucket of water and carefully pours it on the porch.

347 CLOSEUP - KEVIN'S HANDS 347

He's tying fish hooks to fishing line.

348 CLOSEUP - SHINGLE 348

Kevin pushes roofing nails through the asphalt shingle.

349 EXT. BASEMENT STEPS 349

Kevin pulls a stiff, cold garden hose to the steps and lays it at the top, letting the water dribble down into the stairwell.

350 CLOSEUP - PAINT CAN 350

Rope is tied to the metal handle of a new gallon paint can.

351 INT. ATTIC 351

Kevin shoves an old dresser to the top of the third-floor stairs. He sets a wooden child's bench in front of it and positions the canoe oars under the dresser, using the bench as a fulcrum.

352 INT. DINING ROOM 352

Kevin has taped a length of Saran Wrap across the dining room door. He's applying glue to it with the hot glue gun.

== Script Fly.com ==


353 INT. HOUSE - CLOSEUP - FRONT DOOR 353

Kevin removes the knob and peeks in the hole -- checks it out. He plugs in the soldering iron and jams it in the hole.

354 CLOSEUP - CEILING 354

Kevin tapes fish line to the ceiling.

355 INT. BASEMENT - LATER 355

Kevin sorts through the laundry for the gifts he dumped down the chute earlier.

356 INT. LIVING ROOM 356

Kevin vacuums the fireplace, looking up to see if the flue is closed. It is. He steps back out of the fireplace and opens the flue.

357 CLOSEUP - CHRISTMAS TREE 357

The lights go on.

358 EXT. HOUSE 358

The only lights are from the Christmas tree in the living room and from the kitchen light leaking into the dark dining room.

359 CLOSEUP - MICROWAVE 359

It goes off with a DING! Kevin opens it and takes out a turkey dinner.

360 INT. KITCHEN 360

Kevin sits at the kitchen table. He's using a placemat, linen napkin, crystal glass. As if his mother had set the table for him. He bows his head over the microwave dinner and says grace.

KEVIN
Bless this highly nutritious microwaveable turkey dinner and the people who sold it on sale. Amen.

(CONTINUED)

360 CONTINUED: 360

Kevin puts his napkin in his lap. He is about to take a bite out of the dinner. There is a DISTANT CHURCH BELL CHIME. Kevin glances to the kitchen clock. It CLICKS to 9:00 P.M. Kevin jumps up from the table and shoves the dinner back into the microwave. He hurriedly cleans off the table. A SECOND BELL CHIMES.

361 EXT. HOUSE 361

The van pulls into the driveway. All the way up to the garage and stops. The THIRD BELL CHIMES.

362 INT. KITCHEN 362

Kevin's cleaning up the kitchen. He hears the van. He grabs his BB gun and runs to the lights. A FOURTH BELL CHIMES.

KEVIN
This is it. Don't get scared.

Kevin turns off the light.

363 EXT. HOUSE 363

Harry and Marv get out of the van. A FIFTH BELL CHIMES. Harry is holding the crowbar.

MARV
How do you want to go in?

HARRY
May as well knock and see if he'll open up. Who knows?

MARV
Yeah. He's a kid. Kids are stupid. I know I was.

HARRY
You still are.

MARV
Yeáh, but I was a lot worse.

A SIXTH BELL CHIMES.

364 INT. KITCHEN 364

Kevin is standing at the door, peeking out through the curtains.

(CONTINUED)

364 CONTINUED: 364

He backs away. A beat and there's a sharp KNOCK.

HARRY (O.S.)
Merry Christmas, little fella. We know you're in there and that you're alone.

MARV (O.S.)
Yeah, come on. Open up, kid. It's Santy Claus and his elf.

A SEVENTH BELL CHIMES.

365 EXT. HOUSE - CLOSEUP - DOGGIE DOOR 365

The barrel of the BB gun slowly sneaks out of the doggie door and points up.

HARRY (O.S.)
We ain't gonna hurt you.

MARV (O.S.)
We got some nice presents for ya.

An EIGHTH BELL CHIMES.

366 CLOSEUP - HARRY'S CROTCH 366

SEEN DOWN the BARREL of the BB gun.

HARRY (O.S.)
Be a good boy and open the door.

367 CLOSEUP - TRIGGER 367

Kevin's little finger squeezes the trigger.

368 EXT. PORCH 368

A sharp POP! and a TWING! Followed by the NINTH CHURCH BELL CHIMING. Harry howls...

HARRY
Yeeuuutz!

... and grabs his groin. Marv drops to his knees and whips open the doggie door.

369 INT. KITCHEN - DOGGIE DOOR 369

Marv's curious and angry face appears. A beat and his eyes open wide in fear.

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370 MARV'S POV 370

The muzzle of the BB GUN. POP!

371 EXT. PORCH 371

Marv jumps back, clutching his forehead.

MARV
Eeeeessssssshhhh!

Harry is off the porch, pinching his groin. Marv joins him.

MARV
The little bastard's armed!

HARRY
I'll go around the front way. You go in the basement.

Harry limps around the side of the house. Marv hangs back a moment, rubbing his forehead.

372 EXT. FRONT PORCH 372

Harry hustles around the front of the house and jumps up on the porch. It's a sheet of ice. He hits it, falls to his ass and slips into the bushes.

373 EXT. BASEMENT STAIRS 373

Marv starts down the stairs. Ice again. One step and Marv's legs go out from under him.

374 INT. BASEMENT DOOR 374

THROUGH the window, we see Marv fly down the iced stairs. He hits the basement door with a wham! The CROWBAR CLANGS! He pulls himself up. A beat and he falls again.

375 EXT. FRONT PORCH 375

Harry grabs a porch pillar and climbs back onto the porch. He straddles the pillar and the door as he tries to reach the knob.

376 EXT. BASEMENT STAIRWELL 376

Marv jams the crowbar in the door and cracks it open.

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377 EXT. PORCH 377

Harry pushes off the pillar, slides toward the door, doesn't quite make it, starts to slide back, steps forward and falls on his face.

378 INT. BASEMENT 378

Marv steps into the basement.

Marv's heels crunch down on the kitchen matches. They ignite.

The ignition of the matches startles Marv. He jumps back.

The matches set off the firecracker fuses.

Marv kicks the matches aside.

MARV
What the hell?

Marv feels for a light switch.

379 EXTREME CLOSEUP - LIGHT SWITCH 379

A loop of wire is hooked around the light switch, which is in the down position. Marv's finger flips the switch up, releasing the loop.

380 BACK TO SCENE 380

The lights don't go on. A patio's worth of lawn furniture that's hung from the ceiling comes down on Marv, knocking him to the ground. The moment he hits the deck, the FIRECRACKERS BLOW in rapid succession.

381 EXT. HOUSE - FRONT PORCH 381

Harry is back on the porch, clutching the pillar. He pushes himself away from the pillar, using the crowbar. The doorknob is within easy reach now.

382 CLOSEUP - DOORKNOB 382

It's glowing red with heat.

383 BACK TO SCENE 383

A big grin is on Harry's face. He reaches for the doorknob, grabs it and shrieks.

== Script Fly.com ==


384 INT. FOYER 384

Kevin shakes his fist victoriously.

385 EXT. PORCH 385

He drops the crowbar and the knob. His extreme reaction takes him off his feet and he lands square on his back and slides down the steps, yowling in agony.

Harry thrusts his hand into a pile of dirty corn snow.

386 INT. BASEMENT 386

Marv is coughing, rubbing his face and arms. There are dozens of holes in his clothing, a big powder burn on his cheek. He stumbles to the stairs. His foot sticks to the first stair. When he pulls, his shoe comes off. He peels it off the tarred stair and slips it back on. He jumps the first step to the second, which is covered with floor wax. Marv hits it, loses his footing and falls back, cracking his head on the basement floor.

387 EXT. HOUSE - BACK PORCH 387

Harry limps up the porch steps, clutching his burned hand. With some difficulty he manages to jimmie the door with his crowbar, using only one hand. He sticks the crowbar under his arm and carefully opens the door.

388 INT. KITCHEN 388

Harry enters slowly. As the door opens, the tension on the wire ignites the torch. Harry's naked head is scorched. He shrieks and jumps back out the door. It closes and the torch goes off.

389 EXT. HOUSE - SNOWBANK 389

Harry drives his flaming head into the snowbank. The fire is extinguished with a SIZZLE.

390 CLOSEUP - KEVIN'S BATTLE PLAN 390

Lit by flashlight. Kevin draws an "X" through a drawing of the torched door.

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391 INT. BASEMENT - CLOSEUP - STEPS 391

One of Marv's shoes is stuck in the thick, drying roof tar. CAMERA MOVES UP the stairs. PAST a slick, waxed step TO another tarred step and one of Marv's socks stuck in the goo. PAN TO another waxed step and Marv's other shoe on the next step, a waxed step and Marv's other sock, a waxed step and Marv's foot, pulling free from the roof tar. His hands are blackened, completely covered with tar.

CAMERA STOPS ON Marv's face. He's a wreck. Bruises and marks and dirty tar/wax caked in his hair. He's completely focused on his ascent.

392 NEW ANGLE 392

He starts to lose his balance. He throws out his arm.

His sticky hand grabs the railing. It's loose and comes free in his hand.

Marv lurches backwards with the railing stuck to his varnished hand. He throws out his other hand.

A set of barbells resting on a short landing before the door.

Marv's hand slaps down on the bar.

The weights move to the edge of the stairs.

Marv knows he's in serious trouble. There is a moment of frozen calm before he'll fall to the floor.

The barbells move slowly over the edge of the stairs.

The weights topple off the top stair and bounce quickly down, whipping Marv around and pulling him, face-first, to the stairs. With the railing and the barbells still stuck to his hand, Marv crashes down the stairs and skids across the floor into a plastic trash can, full of sawdust and wood ends.

393 CLOSEUP - HARRY 393

He rises INTO FRAME. The hair on the top of Harry's head is burned away, his sideburns smoldering, blisters rising, eyebrows singed, eyes wild with rage and teeth gritted.

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394 NEW ANGLE 394

Harry kicks open the door, snapping the torch wire. He marches into the house.

HARRY
Where are you, you little bastard?!?

395 INT. BASEMENT 395

Marv stumbles to the door. He picks his way through the lawn furniture.

396 INT. KITCHEN 396

Harry listens at the dining room door. It's closed.

HARRY
It's too late for you, kid! We're in the house and we're comin' for ya.

KEVIN (O.S.)
Okay.

Harry grins.

397 INT. DINING ROOM 397

A room fan is resting on the table, pointed at the dining room door. A pillow's worth of feathers is heaped in front of the fan.

A pencil is stuck in the fan blades. The MOTOR STRUGGLES against the pencil. A string runs from the pencil to the handle of the dining room door.

398 INT. FOYER 398

Kevin is sitting at the top of the stairs. He calls to Harry with complete confidence.

KEVIN
Come and get me.

399 INT. KITCHEN 399

Harry pulls open the dining door and rushes into the room.

(CONTINUED)

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399 CONTINUED: 399

The pencil is pulled out of the fan. The fan blades turn. The feathers blow into the air.

Harry storms into the room and straight into the glued Saran Wrap that spans the doorway. It sucks tight around his face. Harry roars with anger and peels off the wrap. Feathers immediately stick to his face.

HARRY
Shit!

400 INT. KITCHEN 400

Marv steps gingerly up the porch stairs and into the kitchen in his bare feet.

MARV
What happened?!?

401 CLOSEUP - FLOOR 401

A shingle with protruding nails waits for Marv's approaching, naked foot.

402 CLOSEUP - MARV 402

He freezes for a moment, looks down and then howls with pain. He falls OUT OF FRAME.

403 INT. FOYER - STAIRS 403

Kevin stands up. He's on full alert. They're both in the house.

KEVIN
Do you guys give up?!?

404 CLOSEUP - HARRY 404

He turns to reveal his face full of feathers, his hair burned.

405 CLOSEUP - MARV 405

He's just as much a wreck. He curls his lip in an angry snarl.

MARV
I wanna kill him!

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406 INT. FOYER 406

Harry and Marv charge into the foyer. They trip over the MicroMachines and hit the deck.

Kevin, standing in the middle of the stairs, takes aim with his BB GUN. Kevin PUMPS a SUCCESSION of BBs at the crooks before running up the stairs.

KEVIN
Come and get me!

Marv and Harry scramble to their feet, rubbing their stinging butts and backs. Marv dashes up the stairs. Harry follows.

At the top of the stairs, Kevin holds a can of paint over his head. He lets it fly. The paint can arcs out, the rope tied to it pulls taut and the can swings rapidly into the stairwell.

Marv looks up as he runs up the stairs. His eyes widen in horror.

407 MARV'S POV 407

The paint can swings INTO CAMERA.

408 BACK TO SCENE 408

Marv ducks, revealing Harry's unsuspecting face.

The paint can strikes Harry. Square on the chin, knocking him off his feet, off the stairs and into the foyer.

Kevin hurls his second can.

Marv looks back down at Harry.

MARV
I'll get him for ya, Harry.

Marv turns and screams.

Marv catches the second paint can. He's knocked off his feet.

Harry is on his back in the foyer. He opens his eyes.

409 HARRY'S POV 409

Marv is sailing down on him.

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410 BACK TO SCENE 410

And it's a burglar sandwich.

411 INT. HALLWAY 411

Kevin scoots down the hallway on his hands and knees, toward the master bedroom.

412 INT. FOYER 412

Marv helps Harry to his feet.

MARV
He's only a kid, Harry. We can take him.

HARRY
Shut up.

MARV
You're missing some teeth.

Harry shoves Marv away and heads up the stairs.

413 INT. MASTER BEDROOM 413

Kevin is on the telephone.

KEVIN
Help! My house is being robbed! I live at 1132 Rivard. My name's Murphy.

414 INT. FOYER - STAIRS 414

Harry and Marv trudge up the stairs. They are cautious, keeping an alert eye on the railing above.

HARRY
You bomb me with another can, kid ... And I'll boil you in motor oil.

415 INT. HALLWAY 415

Kevin crawls out of the master bedroom.

416 INT. UPSTAIRS HALLWAY 416

Harry and Marv make the turn up the stairs and see Kevin.

(CONTINUED)

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416 CONTINUED: 416

HARRY
There he is!

Kevin scampers down the hallway to the third floor stairs.

With the little strength they have left, Harry and Marv take off down the hall, after Kevin.

417 CLOSEUP - DOORKNOB 417

A wire is tightly fastened around the knob. CAMERA PANS ALONG the wire, it is connected to another doorknob, across the hall.

418 BACK TO SCENE 418

Harry charges down the hall. Suddenly he's off his feet, flipped forward with a TWANG!

With the wire snapped, Marv keeps moving. He jumps over the fallen Harry and lunges for Kevin.

Marv's hand grabs Kevin's ankle.

Kevin holds onto the third floor doorknob with both hands. He screams. With his free leg he repeatedly kicks Marv in the head.

MARV
Harry! Get up! Grab him!

Harry doesn't move. He is lying on the floor. His eyes open in horror.

419 HARRY'S POV 419

The tarantula runs INTO CAMERA.

420 BACK TO SCENE 420

Harry stands up, with the spider clinging to his face. Harry is screaming. He peels off the spider and throws it.

Marv turns back to Harry.

MARV
Har --

(CONTINUED)

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420 CONTINUED: 420

The spider lands on Marv's face.

Marv lets go of Kevin's ankle.

Kevin whips open the door and charges up the stairs.

Marv flicks the spider off his face. In a panic, Marv grabs his crowbar, draws it back, draws a bead on the spider...

Harry is shivering with revulsion.

The spider climbs up on Harry's shoe.

421 SEVERE UP-ANGLE 421

Marv has lost his senses for the moment. He brings down the crowbar with all his force.

Harry screams as the crowbar slams down on his foot.

422 INT. BUZZ'S ROOM 422

The tarantula scoots back inside the room.

423 INT. HALLWAY 423

Marv drops the crowbar, realizing what he's done.

MARV
Harry! I'm...

Harry belts Marv in the face.

424 INT. ATTIC STAIRWELL 424

Kevin squeezes between the dresser and the wall and climbs up on it. His heart is beating like a rabbit. He looks down into the stairwell.

425 KEVIN'S POV 425

Steep drop. Harry, then Marv appear at the bottom of the stairs.

HARRY
Now where you gonna go?

(CONTINUED)

425 CONTINUED: 425

MARV
We was just gonna kidnap you. Now we're gonna kidnap ya and feed ya to the fishes.

426 BACK TO SCENE 426

Kevin yells down to Harry and Marv.

KEVIN
Go kiss a dog on the lips!

He turns and jumps off the dresser.

Kevin jumps onto the canoe paddles. They snap. The dresser doesn't move.

Harry and Marv clamor up the stairs.

Kevin looks over the dresser in terror, seeing Harry and Marv marching up to him.

Kevin scrambles up on the dresser, turns away from the stairwell and leaps off.

The thrust of Kevin's leap pushes the dresser forward.

427 INT. BEDROOM 427

Kevin sails into the room and crashes down on the bed.

428 CLOSEUP - HARRY AND MARV 428

Frozen in shock.

HARRY
Oh. Shit.

429 THEIR POV 429

The dresser topples forward.

430 INT. HALLWAY 430

A tremendous racket as the dresser and the two men tumble down the stairs.

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431 EXT. ATTIC WINDOW 431

Kevin climbs into the window. He fastens a large metal hook onto the rope. He secures his grip on the rope tied through an eye on the handle. He looks down fearfully.

432 KEVIN'S POV 432

It is three stories down to the cold, dark, ground.

433 BACK TO SCENE 433

Kevin gulps back his nerves and swings out of the window.

434 EXT. BACK YARD 434

Kevin slides down the rope, picking up speed as he heads for his tree house.

435 KEVIN'S POV 435

MOVING DOWN the rope.

436 INT. TREE HOUSE 436

Kevin sails down the rope into the tree house. He puts up his legs to absorb the impact.

437 EXT. TREE HOUSE 437

The back side. Kevin's legs burst through the weathered wood.

438 INT. HOUSE - ATTIC STAIRWELL 438

Harry and Marv hobble up the stairs.

MARV
Can I shoot him?

HARRY
Be my guest.

439 EXT. TREE HOUSE 439

Kevin brushes himself off and shakes off the hurt.

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440 INT. ATTIC BEDROOM 440

Harry and Marv enter. They are quick to see the open window.

MARV
Maybe he committed suicide.

Harry climbs up on the student desk beneath the window and looks out.

441 EXT. ATTIC WINDOW 441

Harry scans the yard.

442 HIS POV 442

Kevin waves to him from the tree house.

KEVIN
Down here you big horse's ass! Come and get me before I go call the police!

443 INT. ATTIC BEDROOM 443

Marv calls up to Harry.

MARV
Come on!

He starts for the stairs.

HARRY
(looking back from the window)
That's exactly what the little shit wants us to do. Go back down through his fun house and get tore up more.

MARV
You gonna let him call the cops?!

Harry pulls out his handkerchief and wraps it around his hand.

MARV
Not out the window, Harry.

HARRY
That's just what the kid's sayin'. Come on.

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444 EXT. BACK YARD 444

Harry swings out the window on the rope and begins hand-walking down it. Marv joins him.

445 INT. TREE HOUSE - KEVIN 445

Kevin grins and brings up a large pair of hedge trimmers.

446 CLOSEUP - HARRY 446

He stops cold, his eyes locked open.

HARRY
Oh, no...

447 BACK TO SCENE 447

Kevin snips the rope.

Harry and Marv crash into the side of the house.

They slide down the house and fall to the ground. Dazed. Shaken.

Kevin scampers down from the tree house and runs to the van. He quickly attaches a rope to the rear bumper of the van. The rope is connected up to the roof, where it stretches behind the rows of icicles. The opposite end of the rope is tied to the copper drain pipe.

Kevin opens the door to the van, puts it in neutral and runs down the driveway. The van starts to move. To roll down the driveway. As it did the night before. As the van moves, it pulls the rope with it. The rope tightens behind the icicles. The strong force causes the ICICLES to SNAP. BREAK.

A numb Harry and Marv look upward.

448 HARRY AND MARV'S POV 448

The sea of icicles rains down upon them.

449 BACK TO SCENE 449

HARRY
(mouse whisper)
Oh. No.

Harry and Marv cover their heads as the countless icicles fall on top of them.

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450 NEW ANGLE 450

Meanwhile, the van backs out of the driveway and hits the curb.

Kevin runs across the street, to the Murphy house.

451 EXT. MURPHY HOUSE 451

Kevin arrives in the front yard. He stops, turns and looks across the street, to his house.

452 KEVIN'S POV 452

Scratched and bruised, Harry and Marv stagger out from beneath the pile of broken icicles. Their eyes filled with murder, they see Kevin across the street.

453 BACK TO SCENE 453

Kevin waves to the two crooks.

KEVIN
I'm calling the cops!

Harry and Marv take off after Kevin.

Kevin races across the Murphys' lawn.

Harry and Marv hobble across the street, trying to catch up.

Kevin rounds the front corner of the house and runs into the back yard.

454 EXT. MURPHY HOUSE - BACK YARD 454

Kevin whips around into the back yard, runs down the cellar steps and inside.

455 INT. MURPHY HOUSE - BASEMENT 455

Kevin enters. He looks around in the darkness, sees the stairs leading upstairs and runs toward them. Kevin sprints up the stairs. He opens the door. Whoosh!

A rushing stream of water explodes through the open door. The water nearly causes Kevin to lose his footing. He grabs hold of the doorknob, waits for the water rush to die down and enters the flooded kitchen.

Marv and Harry enter the basement and run up the wet stairs.

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456 EXT. MURPHY HOUSE 456

Kevin races out the front door, dashes across the street and up his own driveway. As he CLEARS FRAME, a pair of squad cars pull in front of the Murphy house. Four OFFICERS get out and run to the open front door.

457 INT. HOUSE 457

Harry and Marv run up from the basement, into the kitchen, down the flooded hallway and into the glare of police flashlights.

OFFICER
Freeze!

Harry and Marv are stunned, exchanging incredulous glances. One of the cops notices that he's standing in water. He calls to his friend.

OFFICER #1
Hey, Vic... These are the jokers who always leave the water running after they rob a place.

OFFICER #2
(grins at Harry and Marv)
Ah... 'The Wet Bandits'... We been lookin' for you two for a long time.

Marv gives a sheepish glance to Harry, who glares at him.

458 INT. SQUAD CAR 458

Marv and Harry, handcuffed and looking half-dead, drop into the back seat from either side. They sit exhausted, confused, defeated, injured and humiliated. The cops get into the front seat and drive off. As they drive away, Harry glances out the window.

459 HARRY'S POV 459

The shirtless sports hero is in the window of the McCallister house. Rocking back and forth. Kevin pops up beside the sports hero. Seeing Harry, Kevin grins.

460 HARRY 460

curls his lip in anger.

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461 EXT. STREET 461

The two squad cars drive off into the night.

462 INT. McCALLISTER LIVING ROOM - LATER 462

Kevin places the gifts under his tree.

463 INT. LIVING ROOM 463

Kevin sets a glass of milk and a plate of cookies and a plate of carrots. He adjusts the family stockings that he's taped to the mantel, and looks around proudly.

464 EXT. HOUSE - MORNING 464

A picture-perfect snowfall is in progress, having started over the night.

465 INT. MASTER BEDROOM 465

Kevin is at the end of his sleep. He stirs, suddenly sits up and listens carefully. The house is silent. He looks to the window.

466 KEVIN'S POV 466

The glass is frosty and the rooftops are white.

Kevin smiles. He leaps out of bed and tears out of the room.

KEVIN
Mom!

467 INT. FOYER 467

Kevin scrambles down the stairs, jumping the last few steps and skidding on the wooden floor. He shoots into the living room.

Kevin grinds to a halt, his face glowing with the biggest smile of his life.

468 KEVIN AND HIS POV 468

No one's there. It's as he left it.

(CONTINUED)

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468 CONTINUED: 468

Kevin's smile falls. He's crushed. His work, his prayers, his reformation, his courage, his independence. It's for nothing.

KEVIN
Dammit!

He stomps to the coffee table and picks up a crystal paperweight. He draws his arm back to heave it at the tree. He pauses, thinks better of it. He slowly returns the paperweight to the table.

469 INT. FOYER 469

Kevin walks slowly out of the living room, into the foyer. He stops at the bottom of the stairs. Something occurs to him. He crosses to the door and opens it.

470 EXT. HOUSE 470

Kevin in his pajamas. He sees nothing. He closes the door. A beat. The sound of POLKA MUSIC is heard. The van rolls in, FILLING the FRAME.

Kate steps out of the van, waving "Good-bye," thanking and wishing a "Merry Christmas" to the musicians inside. The van drives off. Kate looks to the house.

471 INT. FOYER 471

Kate peeks in. She steps softly inside. She's concerned and cautious. She quietly closes the door behind her. She glances in the dining room. Then in the living room. She looks back to the stairs. Thinks for a split second and then turns quickly back to the living room.

472 INT. LIVING ROOM 472

Kate enters slowly. She's surprised and touched as she sees...

473 HER POV 473

Kevin's tree, the gifts, then the stockings and finally the cookies and the carrots.

474 KATE 474

Kate's eyes are filled with tears. She puts her hand to her mouth to keep from crying.

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475 INT. MASTER BEDROOM 475

Kevin is sitting on the bed, holding the family portrait.

476 CLOSEUP - KEVIN'S TREE 476

Kate plucks a little antique silver Christmas bell ornament off the tree. She shakes it.

477 CLOSEUP - KEVIN 477

No tears. Just defeat and sorrow. O.S. we hear the TINKLE of the BELL. Kevin looks up, thinking he's hearing things. Another TINKLE of the BELLS. Kevin puts the photograph down and covers his ears to see if the sound is in his head. It's not. He stands.

478 INT. UPSTAIRS HALLWAY 478

The BELL CONTINUES. Kevin pokes his head out of the bedroom door, walks to the railing and looks over. He can't see anything. But he can hear the BELL. He walks around the railing and down to the landing.

479 INT. HOUSE - FOYER 479

Kevin appears at the top of the stairs. He looks down and doesn't see anything. The BELL RINGS AGAIN. He comes down the stairs. A loose STAIR CREAKS.

480 CLOSEUP - KATE 480

She knows now that he's home. She grabs the bell to silence it.

481 CLOSEUP - KEVIN 481

He comes down the stairs, into the foyer and turns into the dining room.

482 CLOSEUP - KATE 482

She's standing in the entrance to the living room, smiling through her tears. She rings the bell.

483 HER POV 483

Kevin has his back to her. He straightens up and turns.

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484 HIS POV 484

Kate rings the bell.

KATE
Merry Christmas, sweetheart.

485 CLOSEUP - KEVIN 485

The sight of his mother is so overwhelming he doesn't react.

486 CLOSEUP - KATE 486

She thinks his hesitation is anger.

KATE
I'm sorry.

487 CLOSEUP - KEVIN 487

He walks slowly to her, stopping in front of her.

488 INT. FOYER 488

Kate kneels before him. She kisses his forehead. He suddenly throws his arms around her and squeezes for all he's worth. She grabs him tight to her. She breaks the embrace and kisses both his cheeks.

KEVIN
Where's everybody else?

KATE
I'm sorry, honey. They're all...

489 INT. FOYER - FRONT DOOR 489

It swings open and the haggard, bickering remainder of the family stumbles in. Buzz looks back to Megan.

BUZZ
I didn't fall asleep in the cab and drool all over you, did I?

MEGAN
I don't drool.

LINNIE
Will you guys please shut up?

(CONTINUED)

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489 CONTINUED: 489

PETER
Come on, you jerks, it's Christmas!

They notice Kate and Kevin.

PETER
Kev!

Kevin runs to his dad. Kate is dumbfounded to see the entire family home.

490 INT. FOYER 490

Peter gives Kevin a hug.

PETER
You're okay!

BUZZ
It's pretty cool you didn't burn the place down.

Buzz holds out his hand and smiles warmly. Kevin slaps it.

KATE
Who wants breakfast?

PETER
Who wants to get the presents out of the car? Jeff? Buzz?

JEFF
I haven't even said 'hello' to my brother.
(to Kevin)
Hi. You didn't miss anything. The T.V. shows are all in French.

LINNIE
(to Kevin)
I'll be the only decent person in the family and say that I really, really missed you and was worried about you. But you can't use that against me. Okay?

Kevin nods. Megan turns to Linnie.

(CONTINUED)

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490 CONTINUED: 490

MEGAN
So you're saying I didn't miss him? I cried several times and often it was for real.

PETER
Go get the presents.

KATE
Somebody has to run out and find a store open. We don't even have milk.

KEVIN
I went shopping yesterday.

Everybody looks at him.

KEVIN
We have milk. And eggs. And fabric softener.

PETER
What else did you do while we were gone?

491 CLOSEUP - KEVIN 491

He thinks for a moment.

KEVIN
Just hung around.

He smiles. FREEZE. END.

TITLES ROLL OUT and...

492 CLOSEUP - TV 492

The gangster movie's showing.

MOBSTER (V.O.)
Too bad Acey ain't in charge no more.

MAN (V.O.)
What do you mean?

MOBSTER (V.O.)
He's upstairs taking a bath. He'll call you when he gets out.

(CONTINUED)

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492 CONTINUED: 492

MOBSTER (V.O.)
I'll tell you what I'm gonna give you, Snakes. I'm gonna give you...

493 INT. COUNTY LOCKUP - HARRY AND MARV 493

They're in the day room watching TV with the rest of the offenders. They're dressed in blues. They look at each other.

FADE OUT.

THE END

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